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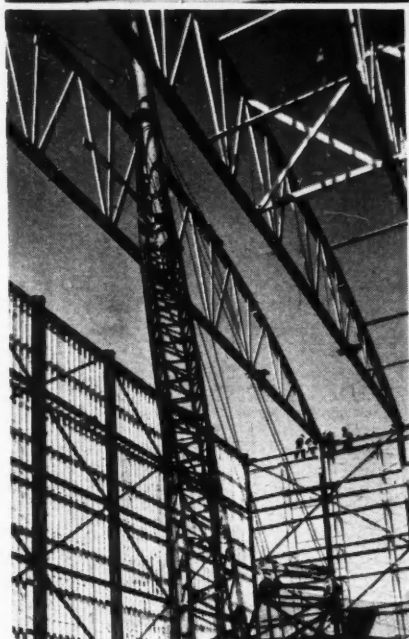
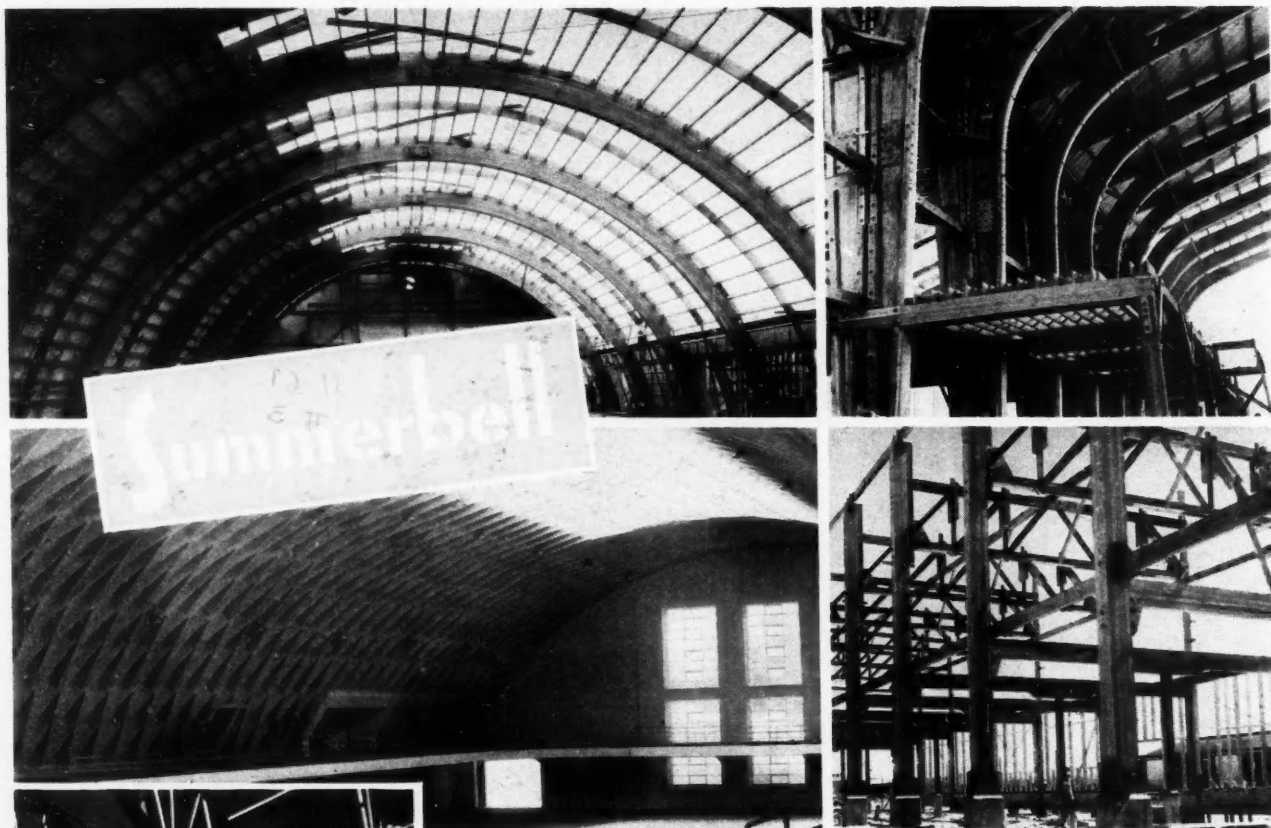
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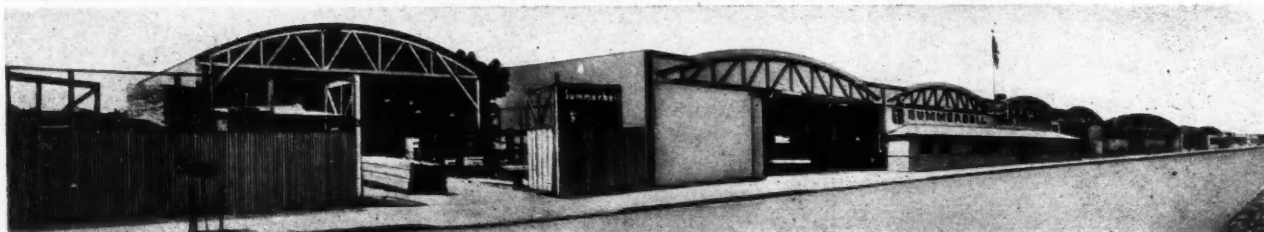
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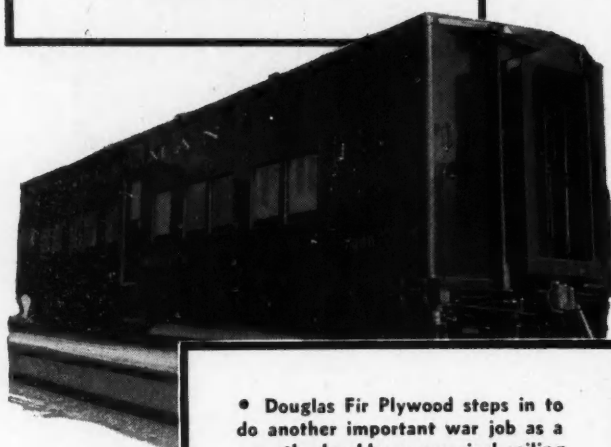


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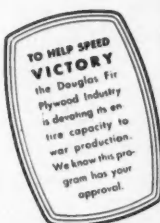
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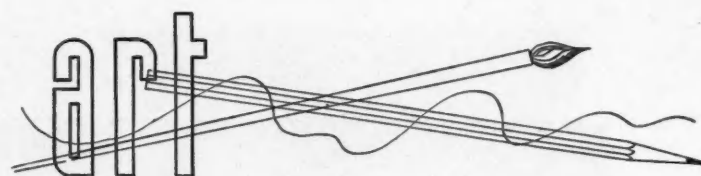
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LOS ANGELES

During the past month Vincent Ulery was represented at the *American Contemporary Gallery* in Hollywood with his second one man show, the first having taken place not quite two years ago. For those who saw his work on that occasion, or in the previous competitions of the *Contemporary* in which he participated and won a part in a group exhibition, it will perhaps be difficult to recognize the same man in these new canvases. Even the customary bridge which links the present with the past seems non-existent. Nevertheless, an uninterrupted stream of production has in some mysterious way carried him from his early primitives, his bold and brutal social commentary, to a surprisingly inventive intuitive abstractionism. It is extremely doubtful that this transition was effected either by objectively controlled aims, or external influences. One is more apt to find the answer in the emotional drive—the forces of sublimation—in this artist's particular orientation to life. He paints because he has found no other avenue of expression which can provide a greater or more intense degree of fulfillment. In this he differs from the run-of-the-mill artists who work with one eye on the public, or the critics, or the current market trends in art, and who in consequence rely so heavily on a bag of tricks and the repetition of a formula.

Vincent Ulery has arrived at his present development through a need to solve problems. It is the only means which provides a possibility of growth. Paradoxically, it is the scientific method, though Ulery himself is not a scientific painter. But if he continues in his present pattern, and there appears no evidence to the contrary, there is great hope for what he will produce in coming years. With such integrity of purpose he should continually be found in a "transition period," in a state of arriving. He will make mistakes as all experimentalists make mistakes—but these can lead with reassuring frequency, as is already manifested, to sound creative achievement.

It is a common pitfall among artists to become submerged in the particularity of experience, to be content with mere facets of a vastly complex organism, failing to relate such experience to a more universally recognizable whole. This perhaps is the major shortcoming of both the "realist" and the expressionist schools of painting. Whereas the former never gets beyond the external shell of the physical particular, the latter is mired in the esoteric recesses of the particularized psyche. Such is the tendency of Paul Burlin, whose first west coast showing was held at the *Little Gallery* in Beverly Hills for a three week run beginning February 20th. Burlin, American ex-patriot in Paris during the twenties, is now a member of the Associated American Artists, and he is an expressionist. His principal milieu is violence; his present *metier* the libido of puritanism, race masochism and moronity. Together they make for an art which is a mixture of derision, protest, and frustration, presented in the customary expressionist manner without regard for formal control or organization. True, these latter elements are also to be found, but not without first conquering the dominant barriers thrown up by what appears to be a strongly developed schizoid personality. Burlin's less ambitious pieces, on the other hand, when he is apparently unconcerned with shock motives, permit the emergence of a more constructive set of values—an interplay of something approaching form and color.

For an entirely different and more intense experience of color there is the ten day "preview" of Hilaire Hiler's most recent paintings which is to proceed his simultaneously scheduled one man show at the *Santa Barbara Museum* and the *Argent Galleries* in New York (slated to open at both places on April 1st). The Los Angeles showing, presented at the artist's studio by Vincent Price and George McCready of the *Little Gallery* (March 8th to 18th) provides the first public opportunity to see Mr. Hiler's own interpretation and application of his color theories. His painting, which he calls *Psychromatics*—psychological color—represents one of the few instances in this country of a consciously controlled use of color, an approach possible only in the hands of a scientifically minded per-

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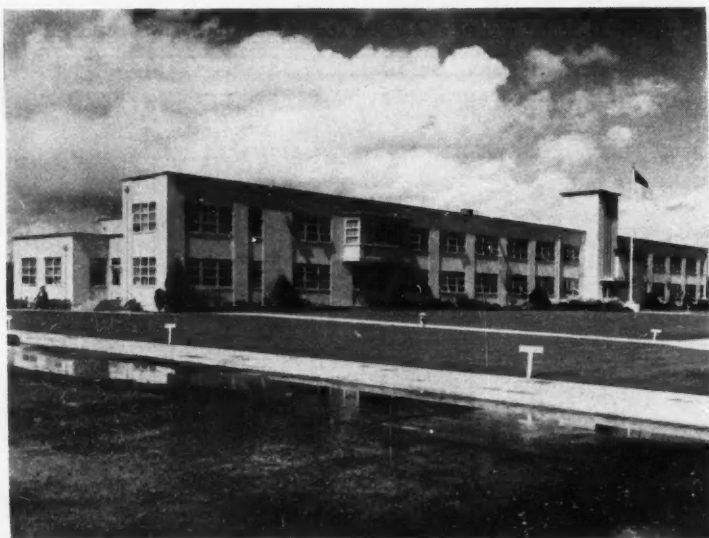
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A & A

ART

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son such as Hiler is. Years of research in color have preceded this work. The possibilities of further development would seem to be infinite. Many artists will sense a danger to their own security in such use of color, for by comparison most artists paint with mud! Hiler, like Ulery, paints experimentally, though the comparison ends there. With him every new painting is for the purpose of solving a particular color problem. This liberation from the old concept of producing finished "masterpieces" has put Hiler in that small and adventuresome company of creative men who eventually are recognized as pathfinders, innovators and contributors to our store of aesthetic experience. From those whose art evaluations depend upon the reassurance of authority, there is little hope of immediate acceptance. It may even be that the imitators who follow in Hitler's footsteps will receive the eventual acclaim, but that will not lessen Hiler's own very real achievement. And again, should the critics and the public temper their responses by the epithet, "transition period," we can only answer with the expressed hope that he will never cease being in such a purposeful transition.—GRACE CLEMENTS.

SAN FRANCISCO

Ordinarily it is neither practical nor desirable to give a complete review of the exhibitions and activities of the local art galleries in this column but rather to consider only a few of the more interesting or important events. However, it may be of interest to numerous readers, who are not familiar with San Francisco's museums to become a little better acquainted with the museums and the great wealth of aesthetic and cultural activities presented in them each month—especially in view of the full programs that have been offered during recent times. That the museums have been able to carry on during the war with no perceptible let-down deserves a salute in itself.

First of all a word about the three museums (commercial galleries excluded) the de Young Museum, the Palace of the Legion of Honor—locally breveted to "the Legion" and the San Francisco Museum of Art. All three are located in exceptionally attractive spots: the de Young in Golden Gate Park, the Legion in Lincoln Park on the heights overlooking the coast and the Golden Gate, and the San Francisco Museum in the Veteran's Memorial Building of San Francisco's fine Civic Center. The first two are under municipal management, the last is sponsored by the San Francisco Art Association.

The de Young Museum devotes a considerable section of its extensive gallery space to permanent exhibitions. These include early Californiana—probably the most comprehensive and important collection extant, early Americana, and sections on European, Egyptian, Oriental and Amerindian cultures as well as an historical collection of musical instruments. Exhibitions of contemporary art are constantly moving through the galleries devoted to this aspect of living culture and the shows are invariably interesting, often exceptionally good. This past month has produced a collection of works by Monty Lewis—oil paintings, watercolors and pen and ink landscapes and many pencil drawings, the Third Annual Exhibition by the Chinatown Artists' Club—watercolors and oils including works by Dong Kingman, Jake W. Lee, S. Cheung Lee and the recent arrival from Chunking, Professor Chang Shu-Chi. Martin Gambee shows some colorful watercolors of the southwest, technically very well done, aesthetically most successful when he gets away from brilliant color and turns to tonal compositions. Most important of the one-man shows of the month is that of Guyle Zilzer, the noted Hungarian artist now residing in America. His etchings stand out as the work of a superb draughtsman showing lucid power in design and his lithographs follow closely in like qualities. These were done in Europe. His pastels and paintings, done in America, are in strange contrast so devoid are they of the power of his other works. The other important exhibit of the month is the collection of prize-winning prints from the Pennell Print Competition. Almost all the graphic arts are represented in the approximately 100 prints shown with special emphasis on lithographs, wood carvings, etchings and silk screen prints.

The Legion of Honor is the repository for several large collections of paintings in the traditional schools, sculpture, decorative arts, and object d'art as well as a collection of oriental art. Every month, too, sees a changing program of exhibits in various cate-

(continued on page 15)

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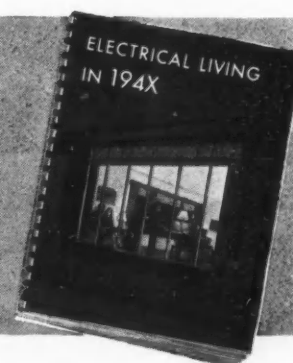
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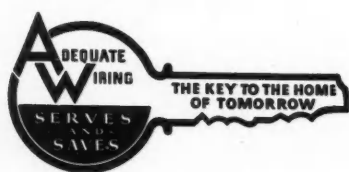
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DOUBLETALK

Planning is a happy hunting ground for double talk. It has the mantle of progress over it. Has it not suffered from the slings and arrows of the conservatives? Has not our anti-administration Congress seen fit to destroy the National Planning Board? May it not therefore be reasoned that all planning is progressive and above the suspicion of serving the purposes of mercenary and anti-social groups? The answer is yes the first time and no, the second. We must not fall for the neat trick of being handed a bundle of unequally distributed propositions and giving the answer to the whole that applies rightly only to a part.

There is at present under preparation in California an urban redevelopment bill which has all of the fine preambles and beautifully stated declaration of intentions that decorate idealistic documents. It points out that our people are suffering from a great need for decent housing and that our cities are blanketed with many blighted areas filled with obsolete and decaying structures. It then proposes to remedy this situation by granting the powers of eminent domain to cities and other governmental agencies in order that these blighted areas may be acquired and redeveloped in accordance with a master plan.

So far so good! But this bill goes on to provide that these properties acquired by public power and in the public interest, may be re-conveyed by outright sale to private corporations for their benefit and profit. This bill fits into the general trend prevailing among us towards destruction of our much lauded free enterprise and its replacement by a few powerful corporative organizations enjoying all the privileges and none of the social responsibilities of citizens. We already have before us the example of Stuyvesant Town and the supporting decision on the slippery margin of 3 to 2 by the New York Court of Appeals. The question goes clear back to our constitution. Shall the public power be used to dispossess one group of citizens of their property and turn it over to another group for their private profit? If we hold the rights of property to be sacred and only subordinate to the public good then we can not consent to the overriding of these rights.

I speak only as a layman. No doubt excellent legal doubletalkers will be found to prove that the private profit of large property developers is superior to the private profit of small property owners. They will also probably argue that the public power may rightfully be used to create areas in which provisions for public services, public schools and public supervision are not made obligatory upon the developers. They will make us all wonder if the constitution isn't after all, as some critics have said, an outmoded document unsuited to the subtleties and complexities of the twentieth century.

Urban redevelopment is one of the most needed forms of planning. It can occupy a great many of our workers in the post-war period and utilize much of our industrial production. It can do much to correct our urban blight and create the many thousands of dwellings needed to house our population. Proper legislation to instrument this program should be enacted. But we must not let our good intentions lead us into the trap of enacting laws which subordinate these purposes to the creation of special powers and privileges for selfish and undemocratic individuals and groups.—JACOB ZEITLIN.

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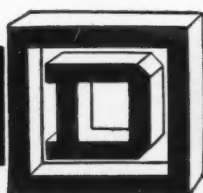
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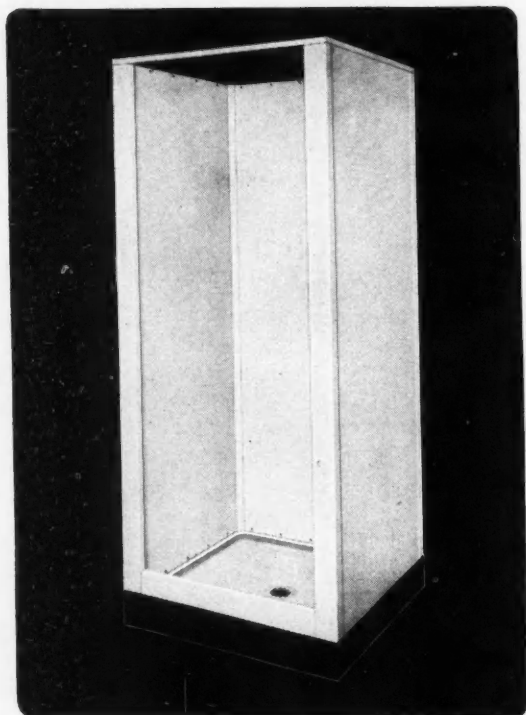
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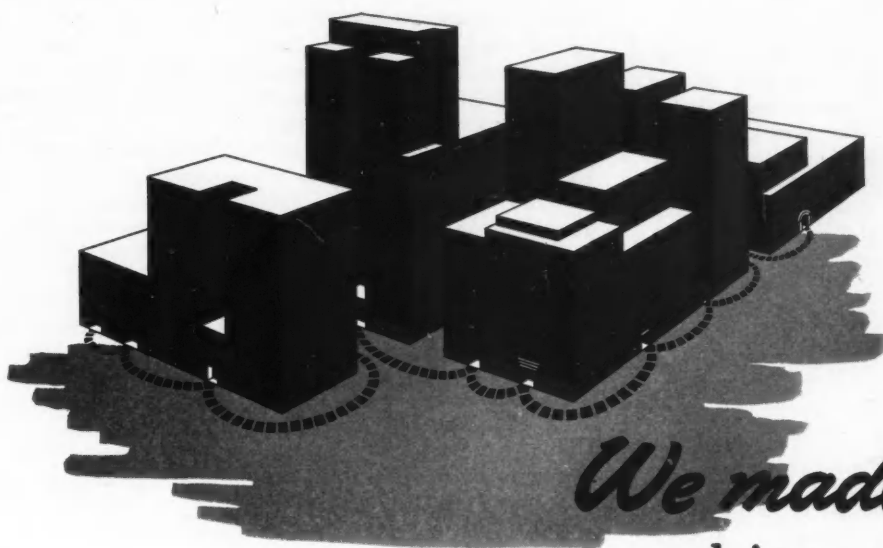
Two concertos, each a landmark, stand out as major events in the current season of nationally broadcast music. Since in musical statistics the writing of a good concerto is a much rarer occurrence than the writing of a good symphonic piece, we shall do well to examine the manner and significance of these two concertos, as far as we are able to do after the hearing of only a single good performance. During the season a third concerto has also been given major billings, an inordinately bloated body of pianistic display passages with orchestra written by the Armenian-Soviet composer Khatchaturian. It is of no consequence to the listener or to music: I mention it only as an example of how a concerto ought not to be written.

The *Piano Concerto* by Arnold Schoenberg and the *Violin Concerto* by Bela Bartok are designed externally in the eighteenth century three movement pattern, compact, clearly articulated, and intelligible. Although they make no effort at unnecessary display, they require the fullest cooperation of the solo instrument. The Bartok concerto features throughout the idiosyncratic language of the solo violin: the entire nature of the composition grows from the nature of the solo instrument. The Schoenberg concerto subordinates the piano, except for a few brief passages, to a role as one of the principal instruments in the symphonic ensemble. Each concerto partakes of the character of chamber music, emphasizing the fact that both composers are at their best in the more concentrated forms. Neither has made his reputation as a writer of symphonies. Because I believe that the major musical writing of the near future will be increasingly concentrated, regardless of the number of instruments used or the customary requirements of the form, I believe that these are both concertos of the future, which will be heard with growing interest during the coming years.

The Bartok *Violin Concerto* must be recognized first of all as one of the most grateful compositions for the solo instrument ever written. In the performance by Tosha Spivakovsky with the New York Philharmonic Symphony under Rodzinski this fact was given force by violin playing of a sort one rarely hears. Abstract, intensively integrated within the customary three-movement form, this concerto, written in 1939, conveys a sense of the world in which it was created, an emergence of dangerous elements underlying the richly unobtrusive orchestral web, woven against the continuously singing solo violin. The refinement throughout is that of chamber music rather than orchestral writing. The idiom is the most nearly timeless Bartok has achieved, classic as Mozart but more richly polyphonic, sharpened by dissonance and complex rhythm. Indeed both concertos convey a penetrating realization of the past, of the means made possible by the developing history of music. This Bartok *Violin Concerto* should be given a major place in the repertoire at once; it should not have to wait like the Sibelius *Violin Concerto* thirty years for general recognition. It does not lend itself, as the Prokofieff concertos do, to quick preparation or an easy brilliance. A new generation of violinists should grow into it with love. Violinists of the present are more likely to avoid its problems and the danger of performance with insufficiently prepared orchestras.

The *Piano Concerto* by Schoenberg is in reality what Hindemith has called a *Kammermusik*. Schoenberg might more fittingly have called it his third *Kammersymphonie*. The piano is only the most prominent of the many solo instruments, each going its own minutely polyphonic way, that produce Schoenberg's discontinuous tonal perspectives. His design is scarcely ever external; it is multi-dimensional instead of textural—texture invaded by the microscope. The familiar wrestling of themes largely developed by simple intertwining movement like a rope of sinews is missing from it. It is not a piece that will quickly draw the attention of piano soloists. This is not to say that pianists who are also genuine musicians will not delight to play it. Hearing it one should have in mind the curiously crabbed grotesque fantasy, the extreme contrasts of savage caricature and spiritual subtlety, rough humor and profound pathos reaching towards internal authority and defeat that are peculiar to the non-Italianate character of Germanic

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CINEMA

comment and criticism

At this writing the American Contemporary Gallery at 6727½ Hollywood Boulevard is beginning Series V of its program of screen revivals, having recently completed a seven weeks' schedule of the motion picture works of D. W. Griffith. The current series includes the films of the so-called school of naturalist directors who made films between the years 1922 and 1930, and numbers among them Eric von Stroheim, Josef von Sternberg and Victor Seastrom. In addition to the formal showings, which take place on Friday and Sunday evenings at 8:30, there is a short talk by some member of the film profession, followed by a general discussion from the floor. It was at one of these meetings, conducted by the writer, that a member of the audience challenged the wisdom and pertinence of this verbal clinical dissection of the works of Griffith. It was the challenger's view that the audience comes to see the pictures, and

does not ask to be told any of the background of these films or any of the consequences of some of them. It was his further belief that there seemed to be a discouraging attempt to inject ideas into the discussion; and that somehow or other the question of social significance reared its ugly, ugly head at every session.

All of which leads us to a consideration of the critic's function. The above complainant also felt, among other things, that pictures do not and should not have significance or a point of view, and discussion got around to Griffith's "Birth of a Nation," which had been shown several weeks before. Here was a remarkable motion picture, brilliant in its conception, technique and execution, fully a decade ahead of its time (1915), the first real motion picture of quality to come out of the then infant industry. Griffith the Master had evolved a great dramatic medium out of what had been a cheap, side-street peepshow. And for his many technical devices and discoveries he deserved and still deserves the unending thanks and commendation of motion picture lovers everywhere. "Birth of a Nation" was a great picture; but it was and still is a bad picture.

For it glorified Vigilante law; it emphasized the horrors of miscegenation; it villified an entire section of our population—the Negro; it glorified the race riot rule of the Ku Klux Klan. Two years ago—when America was at war and home front solidarity was of the greatest importance—there was an attempt made to distribute the film throughout the country. Fortunately the attempt to exhibit the film was scotched and an irreparable harm was avoided. It is interesting to point out that when the picture was first exhibited at the Globe Theater in New York there were a series of bloody race riots.

Yet, in spite of all these facts the complainant still felt that it was the function of the reviewer to review: a plot synopsis would suffice, with no nasty undertones of social and economic significance. Obviously, the critic has a more important job to do than to write a plot precis; especially in these times bad pictures should be singled out and labeled bad. Bad, in this instances means impeding the war effort. Hollywood still makes pictures of that kind, inadvertently or not.

There was another member of that same audience who came to Griffith's defense after the charge was made that Griffith was an incurable romanticist and a Victorian in his moralizing and preaching. Griffith's defender stated that in those days during and after the First World War all of America thought and felt the same way. This is not true. America's literature and art were going through a period of rejuvenation; literature and art were in the naturalistic phase. At the time when Griffith was jerking tears out of his audience with "Broken Blossoms" and "Way Down East," Edgar Lee Masters, Carl Sandberg, Vachel Lindsay and Robert Frost were writing their earthy verse. At a time when Griffith thought that the virtue of a New England marm was of paramount importance, Ida Tarbell, Upton Sinclair, Edith Wharton and Theodore Dreiser were writing bitter prose about America. When Griffith was reminiscing about the Flower of the South and how it had been desecrated by the heavy hand of Yankee armies, Willa Cather and Eugene O'Neill, H. L. Mencken and Sherwood Anderson were writing about this country in naturalistic terms.

Griffith deserves our fullest respect as a great craftsman, but his moralizing, his thin-as-cel-luloid values; and his quick judgments are as insufferable now as they must have been then. It seems to me that it should be the function of the critic to point out just that—ROBERT JOSEPH.

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ART

continued from page 6

gories. Special exhibitions for this past month have included American Indian Designs for Pottery, Audubon Prints, Story Telling Pictures, Examples of American Painting from the Museum Collections and Saints and Madonnas, an exhibition of religious art. There is also a Children's Museum and Children's Art Classes, Gallery Tours, Radio Broadcasts, Art Appreciation Courses, Special Lectures—this month on modern flower arrangement, and free motion pictures every Saturday afternoon in the splendid little movie theater in the building.

The San Francisco Museum of Art is devoted almost exclusively to modern art. Since it is sponsored by the San Francisco Art Association it is therefore pretty much the center of local art exhibitions. The museum has very good collections of modern American and European schools in painting and graphic arts. Free movies are offered Saturday and Sunday afternoons on the Know Your World program; the Famous Film Series are shown at night at a small fee. Saturday morning art classes are given for children and Wednesday night classes for adults at a small fee. Currently a course is being given in the Basic Technique of Flower Arrangements. Aside from these activities the Museum is never lacking in excellent contemporary shows. This past month a large and important show of the works of Oskar Kokoschka, the Austrian Impressionist, occupied the main gallery. Covering the career of the artist from almost the beginning up to recent times the show is an interesting revelation of the artists changing approaches. Texas Panorama, paintings by artists of that state, Watercolors From the South Seas by Louis Macouillard, Paintings by Denny Winters—an excellent show by a very good California painter, Selections from the Gerstle Collection, Sculptures by Blanche Phillips and War Drawings by San Francisco artists complete a very interesting calendar.—SQUIRE KNOWLES.

MUSIC

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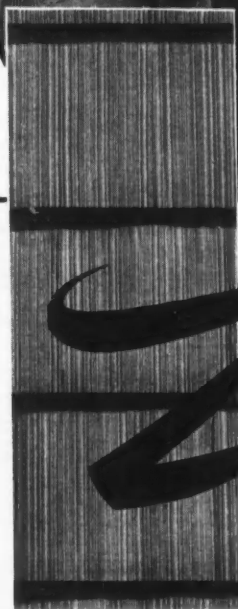
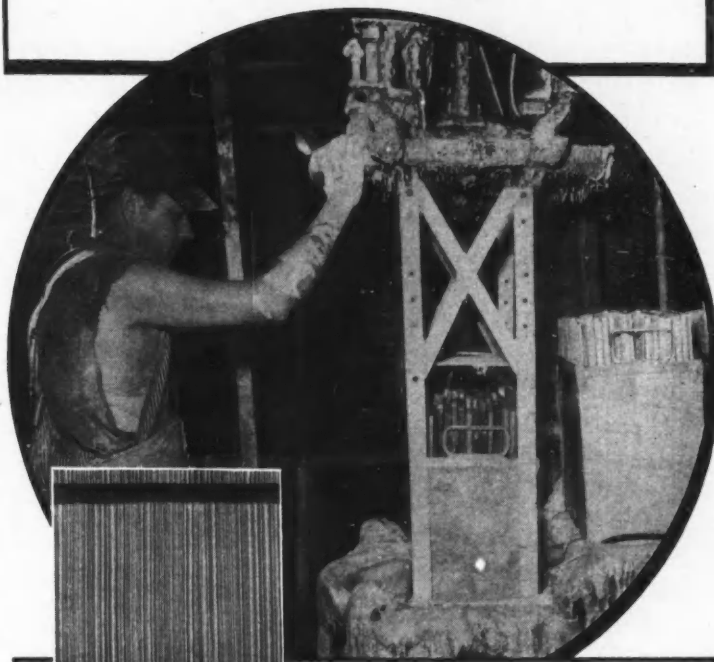
art. Western art has been so mastered by the Italian qualities of rich surface texture and linear smoothness that the Western mind approaches with difficulty any art that shows a contrary esthetic. For this reason that part of Germanic art which has grown out of the marriage of the northern genius with the southern technical method has become most familiar to us: Durer, Bach, Mozart, Goethe. This music is more closely akin to the Grunewald symphony (*Matthias der Mahler*) of Hindemith. It belongs with the most native art of Ibsen, Strindberg, and the painting of the German post-Romantics.

But there is another quality in this piano concerto which may be missed, though it will certainly not remain unheard by the ears of purists—American jazz. Schoenberg has borrowed back from the dance bands many of the extraordinary tonal-percussive effects he himself among others of the leading contemporary composers originally conceived for more serious purposes. This doubly extended perspective of tone against sound has been made supple and elastic by a rhythmic counterpoint as intricate as any in music, growing out of and continuously reinforced by unceasing variation of the original twelve-tone melody. By parodying and reanimating this contrasting medium of sound against tone Schoenberg has shown American composers new aspects of possibility in hot jazz, music rhythmically tight and minutely colored as Ellington's best built upon a structure of intense meaning symbolized by exact structure and form. For such a medium Schoenberg's twelve-tone method offers a successful integrative means.

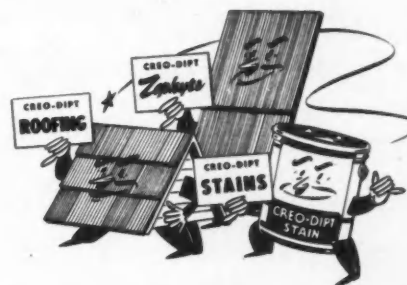
The success of any composition derived according to the twelve-tone method entirely from the continuous rhythmic-melodic variation of one theme presents many technical difficulties. It requires a felicity of invention like that of later Bach (the murder scene from Verdi's *Otello* is an example cited by Schoenberg). For this reason the final pages of this concerto, sinuous with the accumulating interplay of more and more tiny thematic variants, are among the most amazing in music, at once astonishing and delighting the ear that can accustom itself to hear them. In these pages the piano part becomes at last fully integrated and justified, revealing the careful preparation and proportioning that has made possible such a finale, like the last measures of Bach's *Canonic Variations*. Whatever this may be as a concerto—pianists certainly will not take it to their bosom as a display medium—it is conceived marvellously as music, massed with authority, pregnant with method, fixed with genius.

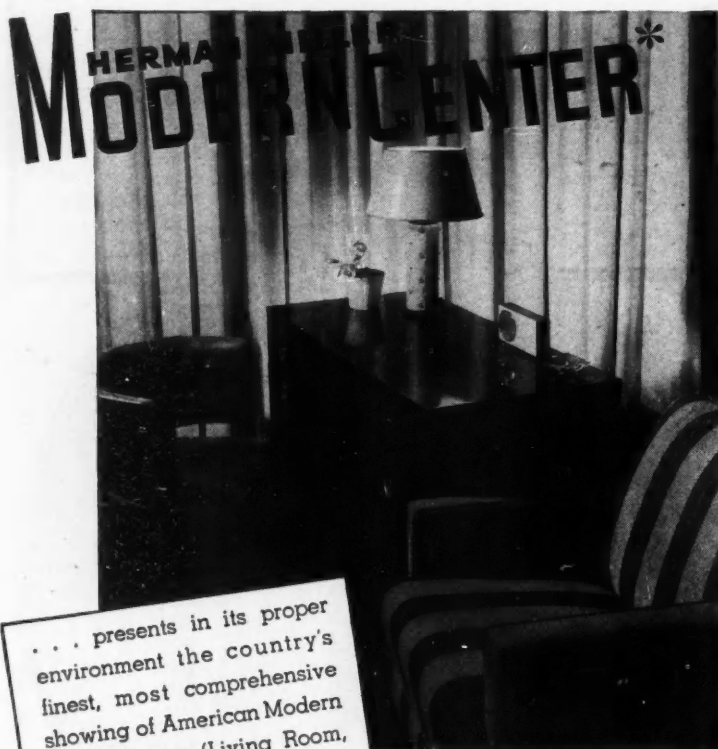
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Words can lose their meaning unless those who wield them can sit down and lay out the whole cloth, the fabric of our civilization, and discern the pattern that is the picture of what we face, and how we best can face it. This was done by fifteen hundred writers and scholars at the recent Writers Congress, and every paper and idea delivered at every panel and seminar of that Congress has been compiled into a huge, 800-page book, bound in heavy cloth, with clear type on fine paper. (If we were selling a book for its mere looks, as most publishers do, it would still be a bargain . . . even if only to throw at the cat.) But THE WRITERS CONGRESS is made to open and read, to place among your best loved books. Its value, unlike this week's best seller, this year's prize book, is as a book that will become part of the history of this war and the peace to come. It contains such contents as the following:

Nature of the Enemy, the Feature Film, Creative Radio, Minority Groups, The Documentary Film, Radio News and Analysis, Problems of the Peace, The Animated Cartoon, Radio Shortwave and Television, The American Scene, Indoctrination and Training Film, Pan-American Affairs, Writers in Exile, Role of the Press, Humor and the War, Propaganda Analysis, Music and the War, and Song-writing and the War.

This part of the page is usually reserved for the sales talk. It usually says: "Of course we don't have to sell this book to you now. You must now be so excited you can't keep from buying it." But we are going to give you a short sales talk here and label it as such. We want to sell this book to you. We need your order to make it mean anything. This is not a soap opera spiel to flatter you into signing the order blank. Unless every person interested in the Writers Congress buys the book the Congress cannot go on feeling it is supported by the writing, producing, directing and educating talents it is proud to speak for and through. For it is in speaking through you that it works, and can keep in working . . . The book is four dollars, if you sign the mail order now to the Writers Congress, 1655 North Cherokee, Hollywood 28, California . . . a dollar less than the price after publication. For 800 big pages and about three dozen of the world's greatest living writers, it's a bargain. One thing remember: This book pleads no private cause, no special group, no novel theory. It is the writers of the world speaking their minds. It is you, as a thinking man or woman, helping ideas march in a world where guns parade more often than truths.

MUSIC

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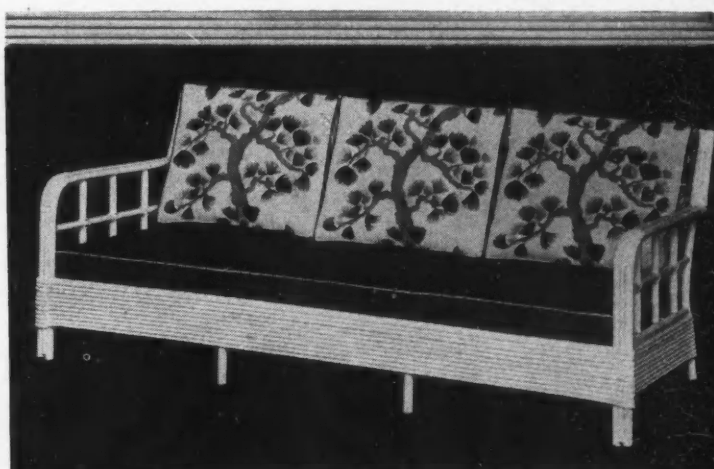
The performance of this concerto by Edward Steuermann with the NBC Symphony under Stokowski reminds us of the debt we owe this often eccentric composer for his support of modern music. He alone has performed the Schoenberg *Violin Concerto* (two movements have also been performed with piano accompaniment by Evenings on the Roof, as we like to boast). Let us hope that this *Violin Concerto* will also be fetured by Stokowski on one of his future NBC broadcasts.—PETER YATES.



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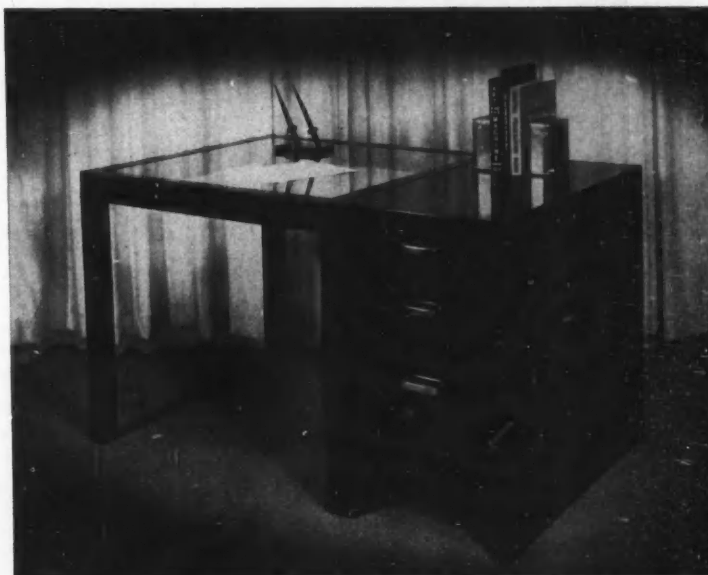
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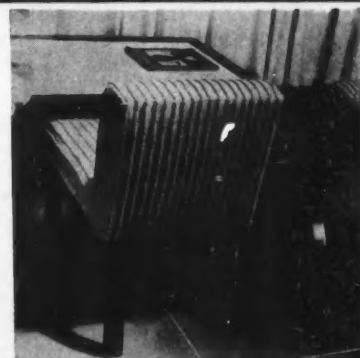
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notes

I N P A S S I N G

THE STORM OF POLITICAL BICKERINGS rises with the approach of November. Congressman Fudd is alarmed by the soldiers' vote because of what it might very likely do to him in his district. So he blows out his bellows and becomes very pious about states' rights and several other things totally unrelated to the simple fact that a soldier who fights for his country should certainly possess the franchise for which he is supposedly fighting. What in God's name can be the difference between an American in America or an American on foreign soil. Unless, of course, there is something subtle and heretofore unknown about citizenship that changes it once a border has been crossed. Of course none of this really matters to Congressman Fudd—he is a party man, he is; and he likes his little hide, he does. And even though somewhere in his mean little carcass he knows perfectly well that he is being a hypocritical stinker, his lust for personal power is greater by far than any compulsion to carry on the job of representing the best interests of the people who elected him. His is now the tactics of obscurantism: the business of squirting little smoke screens in front of everything that might serve to clarify the realities that we as a people must face.

Of course, Congressman Fudd is very conscious of his dignity but never for a moment does he realize that he is the custodian of the greater dignity of those he represents. It is his own very personal dignity that worries him and his tender little quick hurts very easily. He is forever jumping at conclusions that bruise his constituents. He is forever jumping over the fence first and doing his thinking afterward. Congressman Fudd has no patience with the long view. His view is bounded on all sides by election dates. He is a man inescapably destined to follow but nevertheless a man who never acknowledges a leader; a man whose opinionated prejudices embrace everything in international affairs, the state of the nation, modern education, architecture, the manufacture of bobby pins, and any question a reporter is likely to ask. But a man who, when he is stripped down, knows very little that exists outside his own district and usually very little about that. Comes now the plaintive in the form of a world conscience facing at last the accumulated results of muddled and selfish thinking, comes now the moment when all the Congressmen Fudds will cast their vote in the face of the future of the world. While he and his fellows frantically pretend that they all, individually, have the dimensions of statesmen, it becomes increasingly obvious that they have been and will continue to be miserable little politicians herding together to accomplish something as minuscule as their own personal triumphs as the world comes to the climax of its greatest catastrophe.

It is the Congressmen Fudds who debase, make ridiculous the true greatness of democratic procedures. It is they who abuse and, each in his own little way, attempt to destroy the basic truths of any system by which free men can live together in a free world. It is the greatest tribute to democracy that it is able to exist at all when a large part of its administration is in the hands of people whose convictions are dedicated first by how the political wind is blowing and only later, usually much later, by the integrity of an idea.

There is only one thing that really terrifies Congressman Fudd, there is only one thing that makes him toe any mark, stick to any principle, follow any logical sequence of decent thinking, and that is the power that each American man and woman has when they go around the corner and draw the curtain behind them as they perform the one priceless act of the free man: the exercise of the franchise. There, and at that precise moment, we achieve our true greatness as individuals, and as a nation. There, no Congressman Fudd can follow us, there no deliberate, misleading, confusing propaganda can attack us, there then, is the moment of our greatest freedom. And, so like the old lady who bought the pig, we have somehow to get it over the stile if we are going to get home tonight or any other night. It is probably a matter of fire, fire burn stick, stick beat dog; dog, dog (and all the rest of us) bite Congressman Fudd and then he'll jump over the stile so we can all go where we really want to go and get there when we want to get there.

AM ACUTELY CONSCIOUS as I begin these articles of Hot Jazz and its origins, that those immediate origins, at least, although recent, are highly obscure, and that, regarding the nature of the music itself, the necessity of definition is imperative. And this necessity, it seems to me, constitutes a fact almost astounding when we consider that Hot Jazz originated here in the United States and under our very eyes scarcely a half century ago, and that since its first appearances in Chicago and New York a little over a quarter century ago, it has been almost continuously a subject of bitter controversy: denounced, on the one hand, from the pulpit, and derided, on the other, by the classical musician and critic.

Continuous controversy not infrequently acts to bring out the real nature of the object. In this case, however, it has tended consistently to misrepresent and obscure. This process has gone so far, and the misconceptions to which it has led have become so widespread and so deep, that real Hot Jazz is now an esoteric subject unknown in its essence to the vast majority of people, and we must include by far the majority of legitimate musicians, composers and critics. Thus obtains the almost astounding fact of a native art requiring basic definition before it can be discussed before a native audience.

Surely in no American city or town today could one announce a lecture on, say, nineteenth century grand opera, without relying on speaking to an audience which would know the difference between musical comedy, light opera, and grand opera. Nor would an announced symphony concert bring out a large audience expecting to hear the playing of string quartets. Books, lecturers, radio, and public performance have done well their laudable work of clarifying the understanding and deepening the appreciation of classical music. Thus much has been done for a music which—even when written by American composers—is essentially a European art form. It is unfortunate, indeed, that these same agencies have failed to recognize their duty toward a music truly native, but instead have added to the confusion and misunderstanding by giving us hybrid and/or commercialized imitations and corruptions of real Jazz.

The trouble is not that Americans do not know Jazz at all. This would give a virgin field, free

of prejudice, in which to let the music grow and sow its own seeds of understanding and appreciation. Americans, unfortunately, know as Jazz too many things which are not Jazz at all.

Not only is Hot Jazz in its pure form—and it is *Hot Jazz only when pure*—profoundly different from European music (light or classical; whether originating in Europe or America) in ways and for reasons which we shall see, but only a minute percentage of an otherwise musically well-informed American public even know what it is, or recognize it when they hear it.

The French writer on Jazz, Hugues Panassié, points out that two vastly different sorts of music are called Jazz: the pure and still unfamiliar form, and a commercial counterfeit exemplified by the music and playing of such orchestras as those of Paul Whiteman and Jack Hylton. Picture the confusion in the classical field, if the term "symphony" were loosely applied to other forms, chamber and choral music, for instance. It is our duty, not necessarily to deprecate popular commercial music, but to take back from it the name Jazz to which it has no valid title, and, when that title has become understood, to restore it where it belongs.

Since Hot Jazz has not merely humble, but in some cases morally dubious, origins the application of ethical judgment in this aesthetic field can be understood, at least, if it cannot be condoned. And since, as we shall see, Hot Jazz is a music essentially different from European music, the hostility of musicians and critics is also at least more understandable than their state of ignorance regarding the real nature of that to which they are opposed.

However, as we examine the misconceptions which are the general rule in this subject, we are forced to the conclusion that much of the argument has been carried on by people who don't even know what they are arguing about. The state of the subject has been such that those in this country speaking or writing in praise of Hot Jazz have been forced to assume the role of crusaders. Hence, almost automatic has been the adoption of the apologetic air—or the belligerent and defiant attitude which springs from the same cause.

I do not propose, by taking either attitude, further to feed the flames of controversy. I hope to dispose of the question of apology by simply

taking the point of view that in Hot Jazz we have one of the two creative artistic discoveries or contributions made by this country to world culture—the other being the whole germ-idea of modern architecture. This point of view further includes the recognition of this music so vital that it has aroused controversy wherever played, has been a deep and recognized influence on European music and—while ostentatiously disregarded or ostentatiously embraced at home—an equally deep, if frequently disavowed, influence on our American attempts to compose European music as well as the Europeans do. It has also been used by various American so-called "serious" composers attempting laboriously to *compose* rather than to *create* American music.

Semi-serious composers like Gershwin have also indulged in the mis-use of material which they do not understand and which is not their own. Winthrop Sargeant writes, "In . . . compositions like Gershwin's . . . Negroid habits of melodic thought have been reduced to formulas which, in turn, have been elaborated for more sophisticated purposes."* This composer, for instance, without leaving Tin Pan Alley, uses Jazz as a mere flavoring. And his music as played by as completely un-Jazz an orchestra as that of Whiteman's, with his tiers of violins and his erstwhile Rhythm Boys, immediately becomes, in the eyes of the critics and, unfortunately, the public, The Great American Jazz. While Jazz still goes on, to some degree, at least, as a living and potent American Folk music, the public, neglecting the often *impure* places where it may really be heard in its *pure* form, follows the lead of the critics and goes to observe it embalmed and hybridized like some relic of the distant past in the classical concert halls. Basically Jazz is too vital and too fundamentally different from European music to hybridize with it at all. It must either be used faintly as flavoring—or as a mere manner of playing what is essentially European music.

Jazz proves, among other things—what Negroes instinctively know—that rhythm is more potently alive than harmony, and that wide and deep human expressiveness is much more real a thing than abstract beauty of form and execution. The dance, as Havelock Ellis has pointed out, is the basic art, that nearest to, expressing best, and

* "Jazz, Hot and Hybrid." Arrow Editions, N. Y., 1938.

springing most directly from natural and human rhythms. He says, "... dancing, however it may be scorned by passing fashions, has a profound and eternal attraction even for those one might suppose farthest from its influence. ... If we are indifferent to the art of dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life."*

Who will deny that Hot Jazz is pre-eminently the music of the dance? The forms of early Christianity, as Ellis goes on to point out, were built around ritual dancing. There is a Biblical text of rebuke, "We have piped unto you and ye have not danced." It would seem that dancing by priests or laity went on in European churches up to the eighteenth century. Originally dancing and singing were performed simultaneously. In a deep and very real sense, singing—in the sense of music itself—and dancing are parts of the same activity and should never have been separated. Every violinist who, in playing the most formal of concerti, sways bodily with the feel of the music pays unconscious tribute to this fact.

But music and dancing came to be separated. Much dancing having an erotic significance, the schism between dancing and ecclesiastical music came first. Thus came about the increasing cleavage between ecclesiastical and secular music. Great Baroque composers like Bach and Handel could be identified with both kinds of music but could be condemned for their writing of secular music in dance forms, such as the gavotte, sarabande, minuet, etc. It should be observed that the influence of the church still covertly persists in the public granting or withholding of moral sanctions with respect to various art activities.

So the ideal of music as something apart from and superior to the activity of dancing and the ordinary activities of life, as well, began to arise; sacredness of the concert hall, the loss of improvisational elements, the concept of the one perfect interpretation frozen forever just as Beethoven would have wished it, all these elements began to operate in the field of classical music separating it farther and farther from its pure creative aspects and from its connections with the people.

Everybody must be uplifted, there must be cos-

* "The Dance of Life." Houghton Mifflin Company, Boston, 1923.

mic significance fairly rampant everywhere. Finally the common people—from whom all real art must be humbly and continuously springing if it is to spring at all—are led by their awe of the lofty brows to herd themselves snobbishly into the concert hall for that sacred moment so beloved by radio commentators when a hush falls over the auditorium and the maestro mounts the podium. *For heavens' sake will someone let a little light and air in and let's learn to laugh again!*

Panassié has recently written, "... many feel that it is ridiculous for Negroes to clap their hands, dance in their seats, sing and cry when listening to an orchestra. ... But to me the most ridiculous spectacle," Panassié continues, "is the sight of a concert hall filled with hundreds of spectators who sit statue-like in their seats listening with a lugubrious expression to solemn music which is served up to them in massive doses. There is nothing quite as distressing. Boredom seizes you by the throat and crushes you. It could hardly be foolhardy to state such an audience lives and enjoys its music far less than the man who accompanies music with gestures and voice."

"Music puts our senses and feelings into play—it is motion. ... Yes, Jazz is dance music and this is precisely its greatest tribute."*

Essentially Hot Jazz is an American Negro music, its characteristics are racial, modified in the earliest formative period by white influences, it is improvisational, and it is characterized by a high degree of participation. Its dance preoccupation puts stress on rhythmic line, rather than—as in European music—upon form. Hence it is difficult for those trained in classical music to understand it and much of the misunderstanding of Jazz have arisen from this fact. The vagaries of improvisation, the lack of form—even of a simple cyclical kind—† is distressing to those trained in composed, formal music. Its very freedom, so admirably controlled by good Negro musicians, and one of its greatest attributes, seems to the classicist merely formless anarchy. Jazz is not interested in form, in an architecture rooted to a foundation—but being an improvisational dance, it is more akin to flight than to architecture. It is going somewhere—not going somewhere only to come back here. Could one not as prof- (Continued on page 42)

* "The Real Jazz." Smith and Durrell, N. Y., 1942.

† Exception: Ragtime compositions with several strains or themes where cyclical or rondo schemes are used.

this is jazz



the writer's relation to postwar problems

by John Howard Lawson

● There is frequently a tendency to talk of post-war problems as if they were completely separate from the war-problems which engage our immediate attention. It is assumed that suddenly there will be a change: a whistle will blow or a gong will sound—and we shall find ourselves at peace, gazing wonderingly at the “brave new world” which has magically arisen from the blood and suffering of the war years. Obviously, the transition from war to peace will be very long and painful and gradual. Yet, in spite of the difficulties and danger which lie ahead of us, it is also true that the slow building of the future world has already commenced; it is inherent in everything that is done in the war; it is inherent in the changing attitudes of men and women, in the experiences of the battlefield and the assembly line.

We have stressed the vital change in the mood and temper of literature in the past two years. We are told that in England a new faith and conviction have replaced the cynicism of the twenties and early thirties. There has been the same transition in the thinking of French writers. We now know of the flowering of a people's culture out of the long agony of the Chinese nation.

This discovery of the common man's heroism is the basis for a new and healthy development of culture. A new kind of writing, a new kind of creative experience, is being born. Our usefulness as writers, our ability to fulfill our function as creators and builders, depends on our understanding of this vast change.

Let us look back at the course of American culture in the two decades following the first world war. The young men who returned from Europe in 1919 were embittered and bewildered, the attempt to “make the world safe for democracy” seemed to have brought no tangible results. John Dos Passos and Thomas Byrd, E. E. Cummings and Ernest Hemingway described the war from the point of view of the sensitive intellectual who had been horrified by the aimlessness of the slaughter. These writers wrote with power and fidelity because they had gone through a devastating personal experience. They wanted to find some dignity

and some purpose, some affirmation of the individual's integrity, in the dark memory of the war years.

The early twenties also saw the emergence of a group of young critics who demanded a re-evaluation of traditional attitudes toward American life and history. Van Wyck Brooks was the most distinguished of a group of literary radicals which included Harold Stearns, Waldo Frank and Ludwig Lewisohn. These men turned to the American past for some explanation of the disordered, prosperous and cynical postwar world. But all that they found in American history was the mirror of their own doubts: it seemed to them that the aspiration of the artist had always been in opposition to the main currents of American civilization. The creative thinker and writer could find only *negative values* in the march of commerce and industry, in the vast growth of industrial civilization. In his first book, *America's Coming of Age* (written in 1915), Van Wyck Brooks wrote that “Something has always been wanting . . . a certain density, weight and richness, a certain poignancy, a ‘something far more deeply infused,’ is simply not there.” In later books, Brooks analyzed the experiences of Mark Twain and Henry James as sensitive creators whose capabilities could find no adequate fulfillment in the acquisitive society of the later nineteenth century. In his more mature and mellower work, Brooks turned back to the golden years of the New England Renaissance; in the flowering intellectual life of Cambridge and Concord a century ago, he discovered a wholeness and artistic integrity which seemed to be lacking in the later development of American culture.

It is important to understand the significance of this approach to our American history and tradition, for it has dominated and channelled the course of American culture for more than two decades. Ludwig Lewisohn's *Story of American Literature*, first published in 1932, is the most extreme statement of this historical point of view; Lewisohn is concerned only with the tragedy of the artist, the man of exceptional intuition and taste who hates the vulgarities and stupidities of the life around him. The artist's inward life, his subjective being, is the deepest reality of literary history. Fundamentally, this places the artist in opposition to the political life of the nation. It separates the writer from the people; it denies the value of political action and democratic struggle as vital factors in American history. In large measure, this negativism represents a revolt against the machine age, a denial of any positive value in the period of maximum industrial development, of centralization and rationalization, which has culminated in the present world crisis.

In the crucial decade of the thirties, many writers watched the threatening course of European events with bitter hopelessness; they accepted the Spenglerian view that Western civilization is doomed to decadence and destruction.

Joseph Wood Krutch gave poignant expression to the intellectual temper of the time in an essay entitled, *Was Europe a Success?* Krutch could offer no hopeful answer to this sweeping question.

Most of these questioners and doubters were men of good will and undoubted liberalism; they loved humanity and
(continued on page 41)



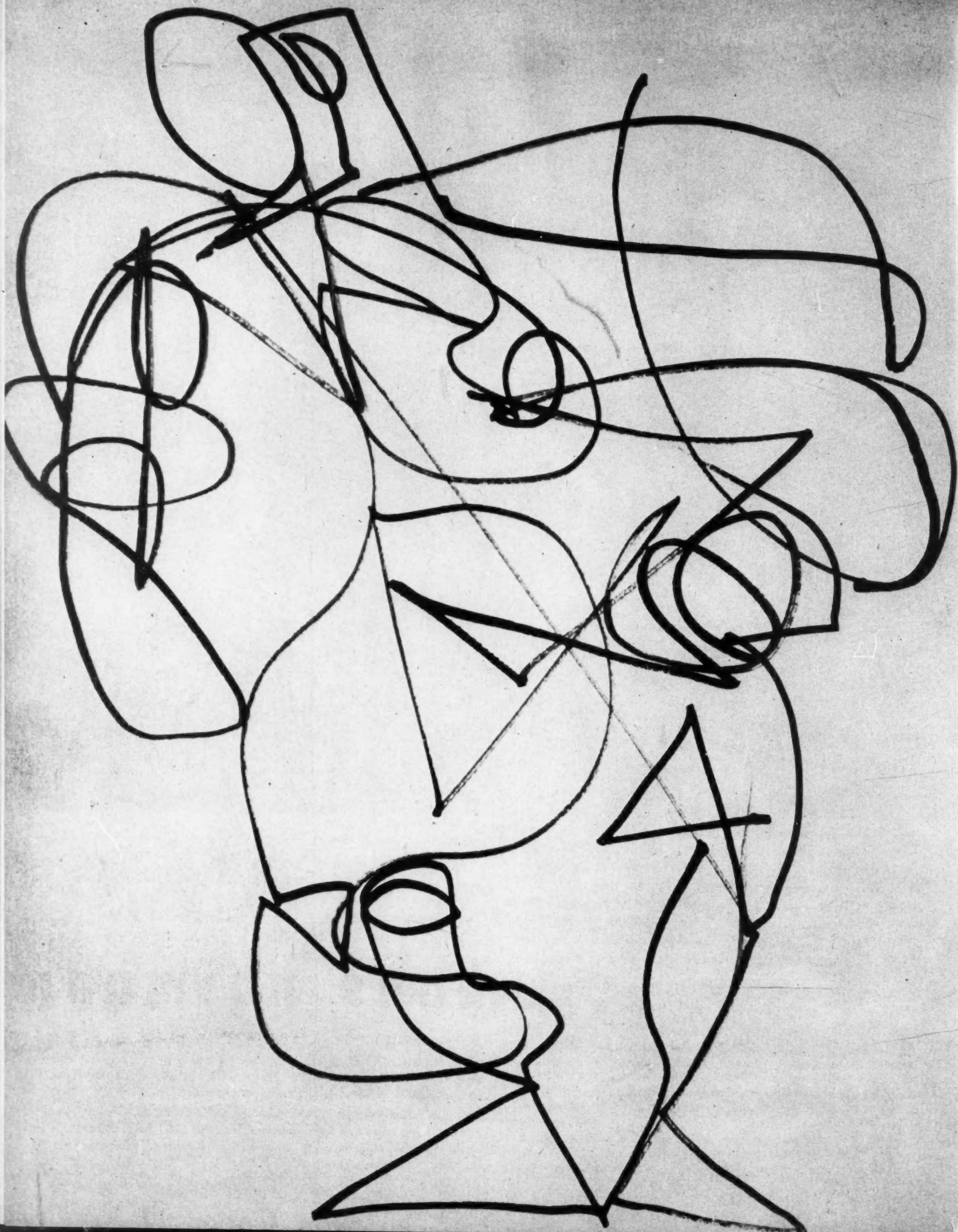
hans hofmann

Hofmann is considered the greatest teacher of pictorial composition. Teaching gave him economic freedom. Economic freedom permitted him to sustain a reluctance to exhibit until now, at the age of sixty-four, he believes that his work has attained maturity. The first exhibition in America of paintings and gouaches by Hans Hofmann is currently on view at Art of This Century in New York City.

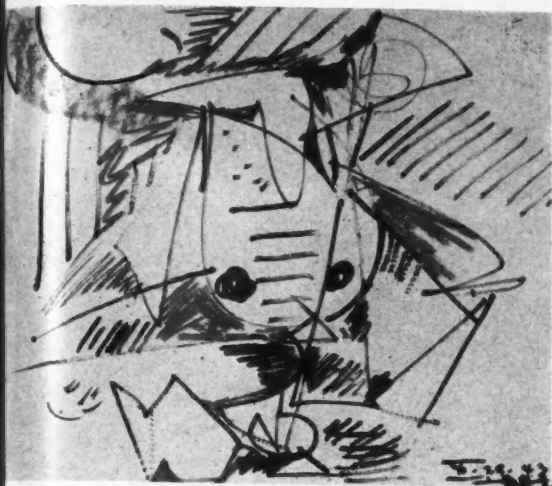
Hofmann's paintings of this past (Spring, 1943, until the present), which constitute the exhibition, are filled with all the ebullience and vitality commonly associated with youth. Many of the pictures are variations on the

theme of the artist's Provincetown house and its surrounding terrain, in terms of pure color rhythms. They are abstract to the degree that Kandinsky's early "Improvisations" are abstract. The brushwork is very free, the tonalities highly emotional in quality and quantity.

Hofmann settled here in 1931, because he realized that the German situation was becoming more and more hopeless. He said: "If I had not been rescued by America, I would have lost my chance as a painter." He came as a refugee from future events.

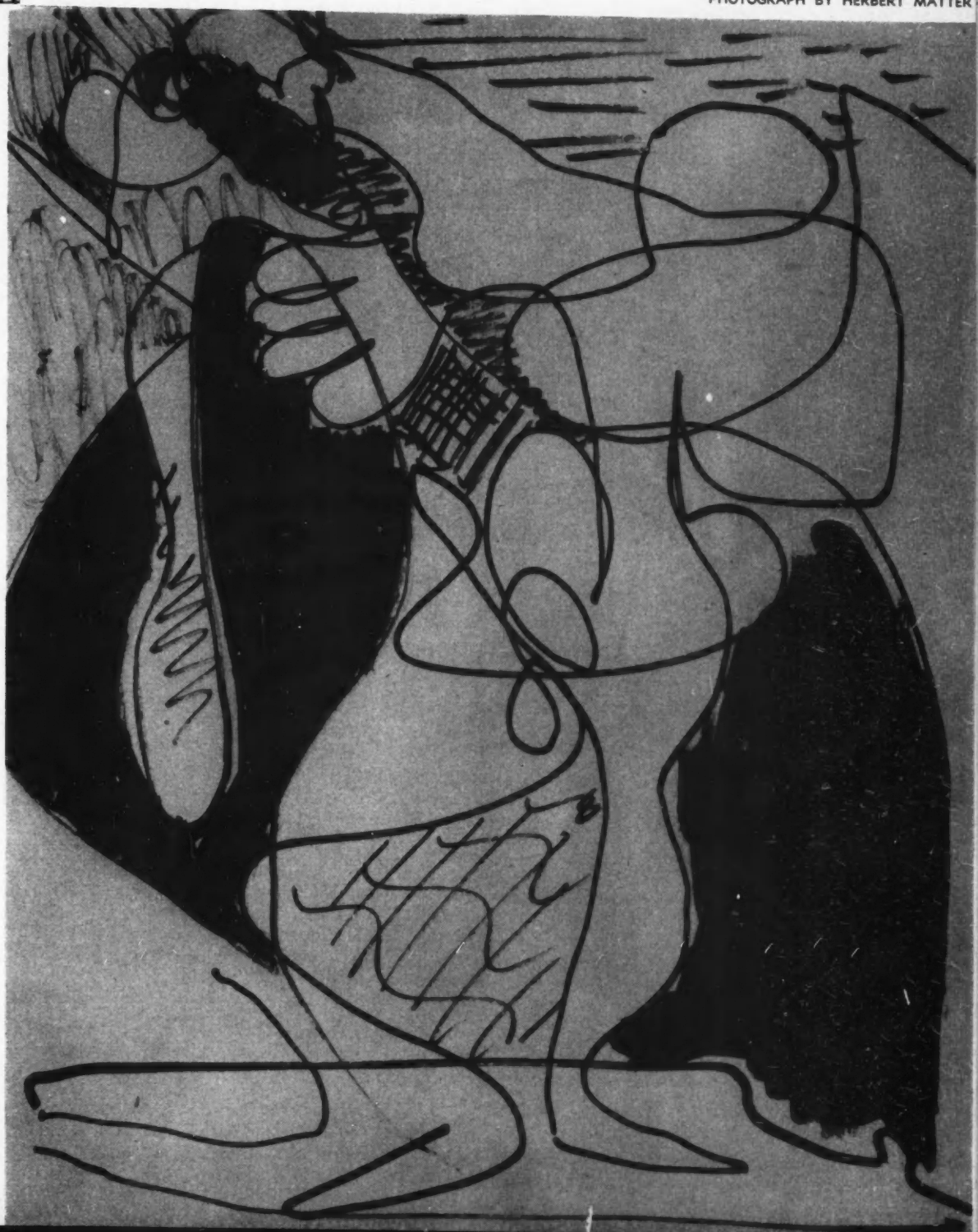


MA
HAN



MATERIAL FROM AN EXHIBITION OF THE WORK OF
HANS HOFMANN, ART OF THIS CENTURY, NEW YORK

PHOTOGRAPH BY HERBERT MATTER





PHOTOGRAPH BY HERBERT MATTER

Hofmann will not talk of his work in terms of the pictures themselves. He said: "Art is a metamorphosis from nature to the form created by the artist. Painting is in itself a language that cannot be conveyed by spoken or written words. The same can be said about the language of music. Highly imaginative poetry also maintains a special field of communication unrelated with subject or literary statement."

"The painter who really admires nature is stimulated to create forms, as nature does. The result is not at all determined by its resemblance to the natural stimulus—or by its non-resemblance either. A work of art is determined by the artist's recognition of the potential inner life of his chosen medium and its utilization in creating something which has a life of its own, independent of natural reality or literary meaning. This is equally true of Rembrandt and of Kandinsky, of Mozart and of Stravinsky."

"It must be remembered that nature **CREATES** and that the painter who **COPIES** thereby establishes his aims as being far beneath those of nature. He has little or no relation with nature, which *discovers* the forms suitable to it. He uses resemblance like a blind man uses a cane."

"I recall that a lady once said to Matisse: 'That doesn't look like a nude.' 'You are quite right, madame,' replied Matisse. 'It isn't a nude. It's a picture.'"

"Nobody can be taught to make pictures. They can only be presented with materials which are required for arriving at the necessary point of freedom, and with the basis for understanding what really constitutes a picture."

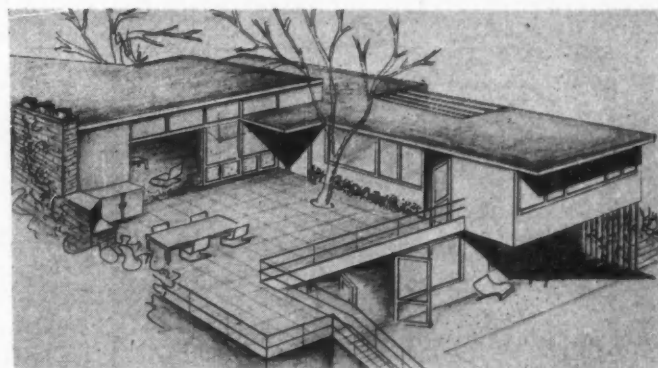
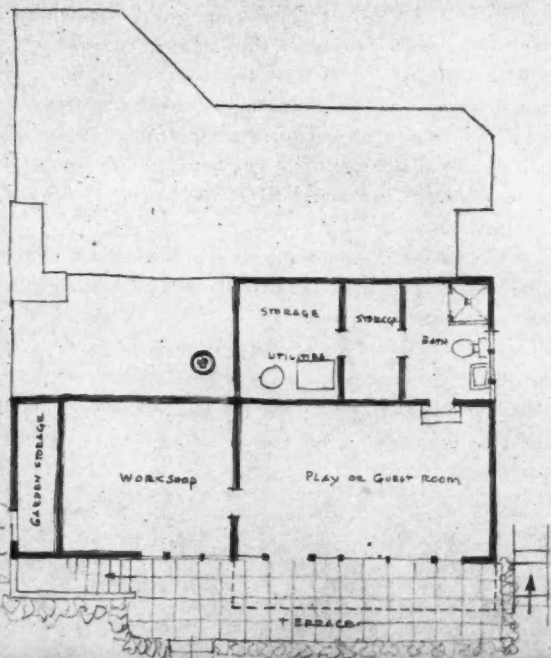
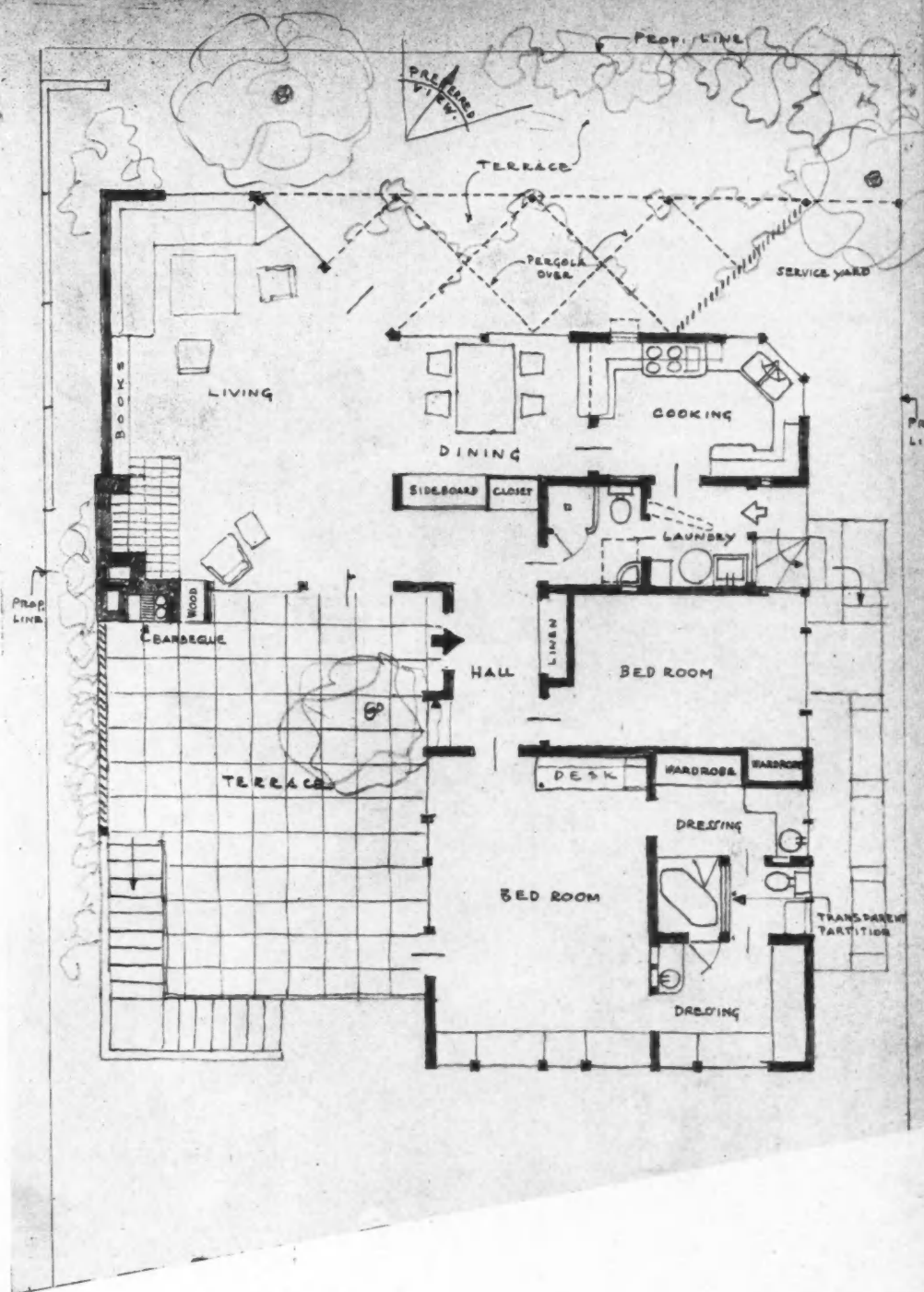


small house

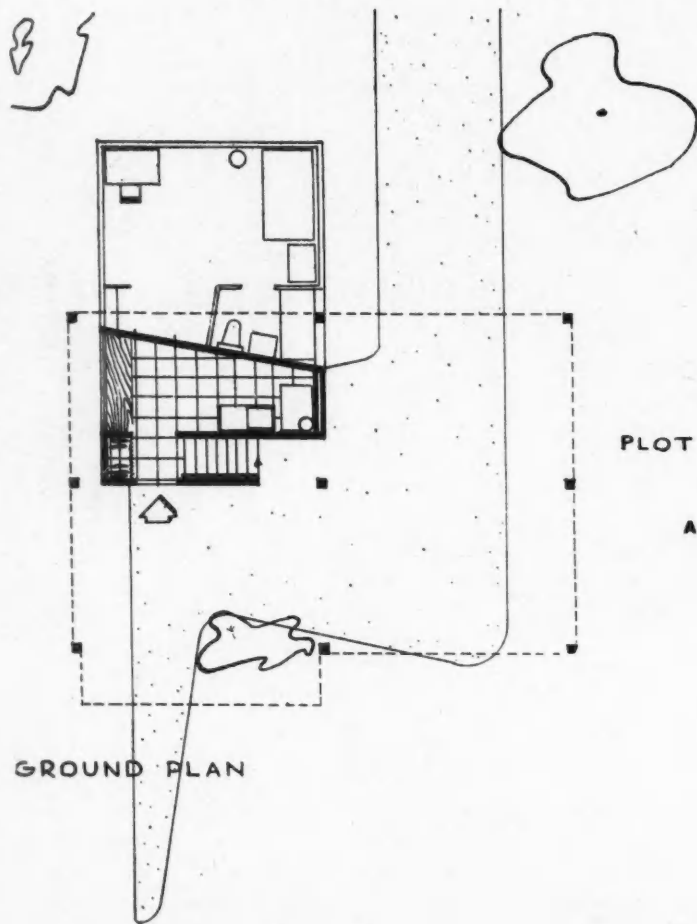
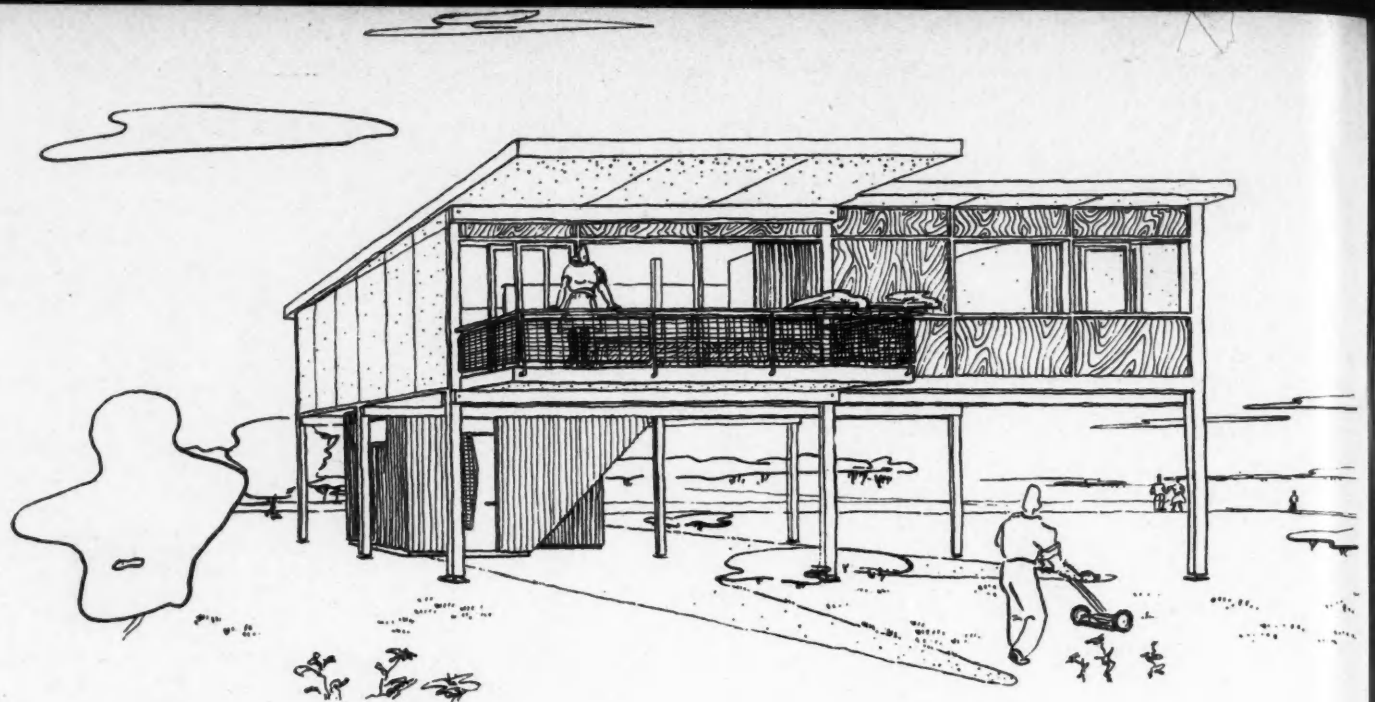
conditions: exceedingly steep and narrow property.

owners: young couple, both teachers, with one child.

layout: follows fairly closely the natural grade with all of the owner's rooms on one level. The house has been designed for minimum upkeep, and compact for minimum effort. A combination breakfast bar and reach-through has been designed between kitchen and dining space. Individual dressing rooms each have direct access to bathtub with shower. A large terrace with barbecue is arranged for entertaining, while a small terrace near the kitchen serves conveniently for eating out of doors, both terraces opening from the living area. The large room on the lower floor with bath and kitchenette will be used as a rental. A preferred mountain view is to the west from the living room and dining terrace. The city view is to the east.

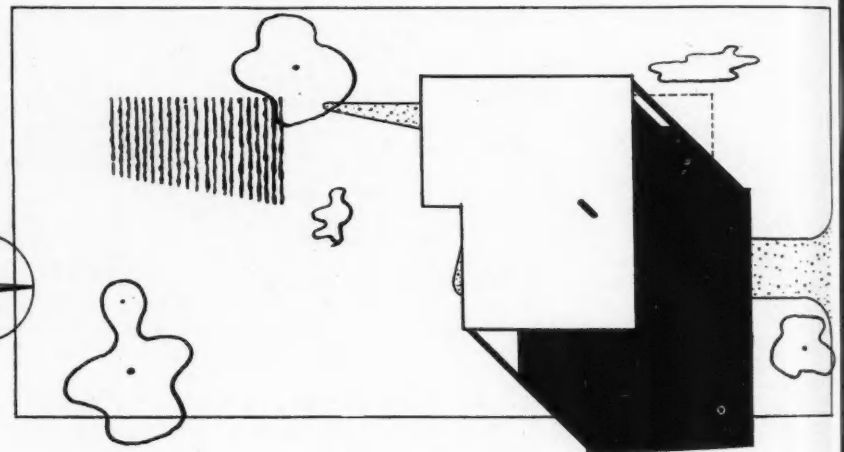


for Mr. and Mrs. Rubin Sabsay, Los Angeles, California
designed by J. R. Davidson



GROUND PLAN

PLOT PLAN



AN ENTRY FROM THE "DESIGNS FOR POSTWAR LIVING" COMPETITION

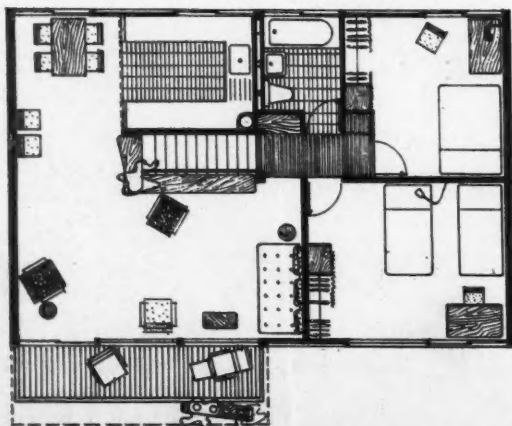
● We often read, speak, and write of the open plan, the open city, or town as well as the flexible building. We know our present towns are not correctly planned—leisure space is not provided, lots are too small, there is no living space, and as a result we have a stifling congestion.

If we look at our town from the cost side, we find that land prices and utility costs make large lots prohibitive to the worker. One of the results is the solidity of our present day street.

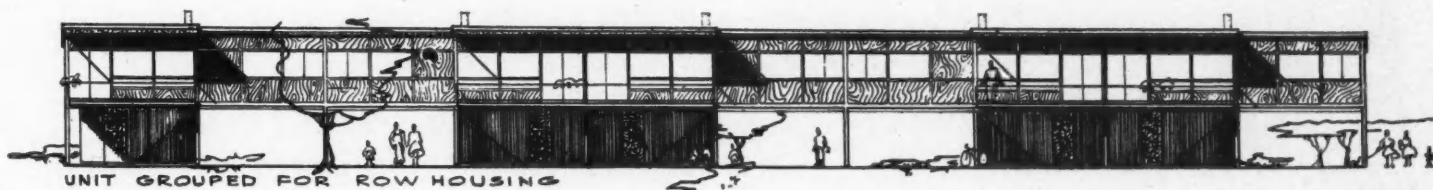
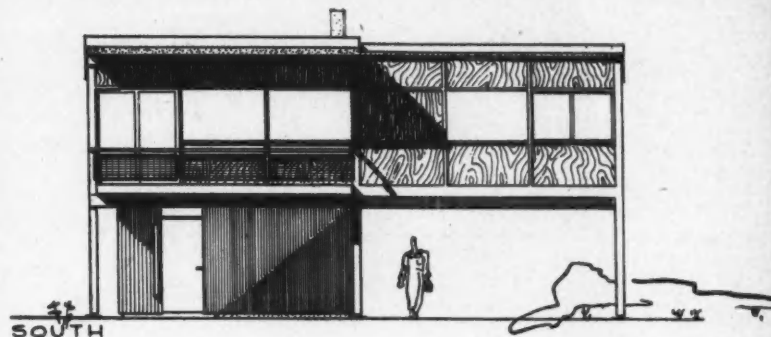
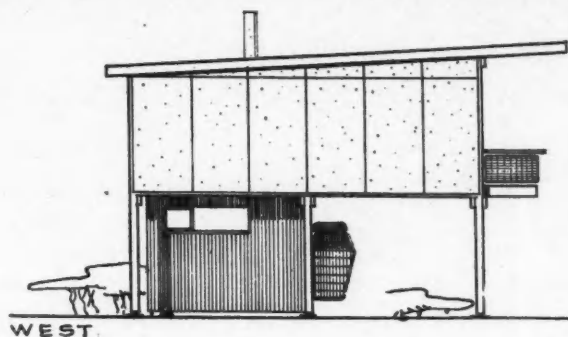
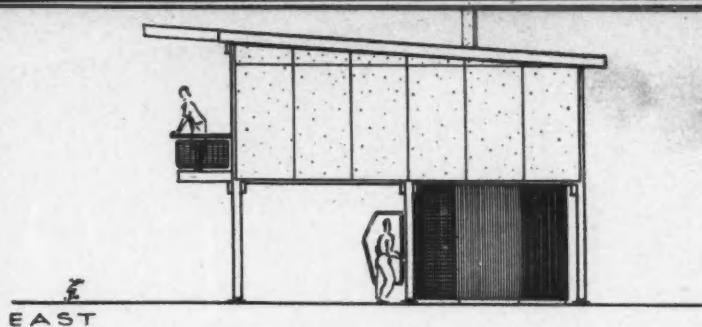
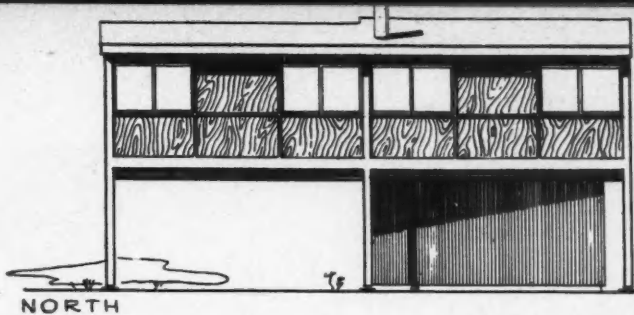
For our typical worker we cannot participate in wishful thinking, but should face the facts. Either the government, private enterprise, or the individual will build—but what? Costs must be low so the average man can assume the responsibility of ownership without a lifetime of debt. The land allotted each unit is small to cut the length of sewer, power lines, water, etc. However we want to provide open spaces and permit the land to be seen and appreciated by everyone. One step is to remove the wall of street facades. By introducing a unit on columns the house does not enclose the ground and lot, but an opening in the wall is provided.

Further control of land use should prohibit fencing in of property and eliminate lot lines. Certain areas within the lot can be cultivated and others combined with neighboring lots to provide common green.

The unit is a compact two bedroom house, with a possible addition of a third bedroom on the ground. Its construction is simple and straightforward column and beam covered with a skin of panels. The end walls are solid for rigidity. The individual units can be grouped for row housing without creating a solid and forbidding wall.



L T . C H A R L E S D . W I L E Y



ROOF OF PANEL
OR JOIST CONSTR.
SHEET BD CEILING &
ROLL ROOFING

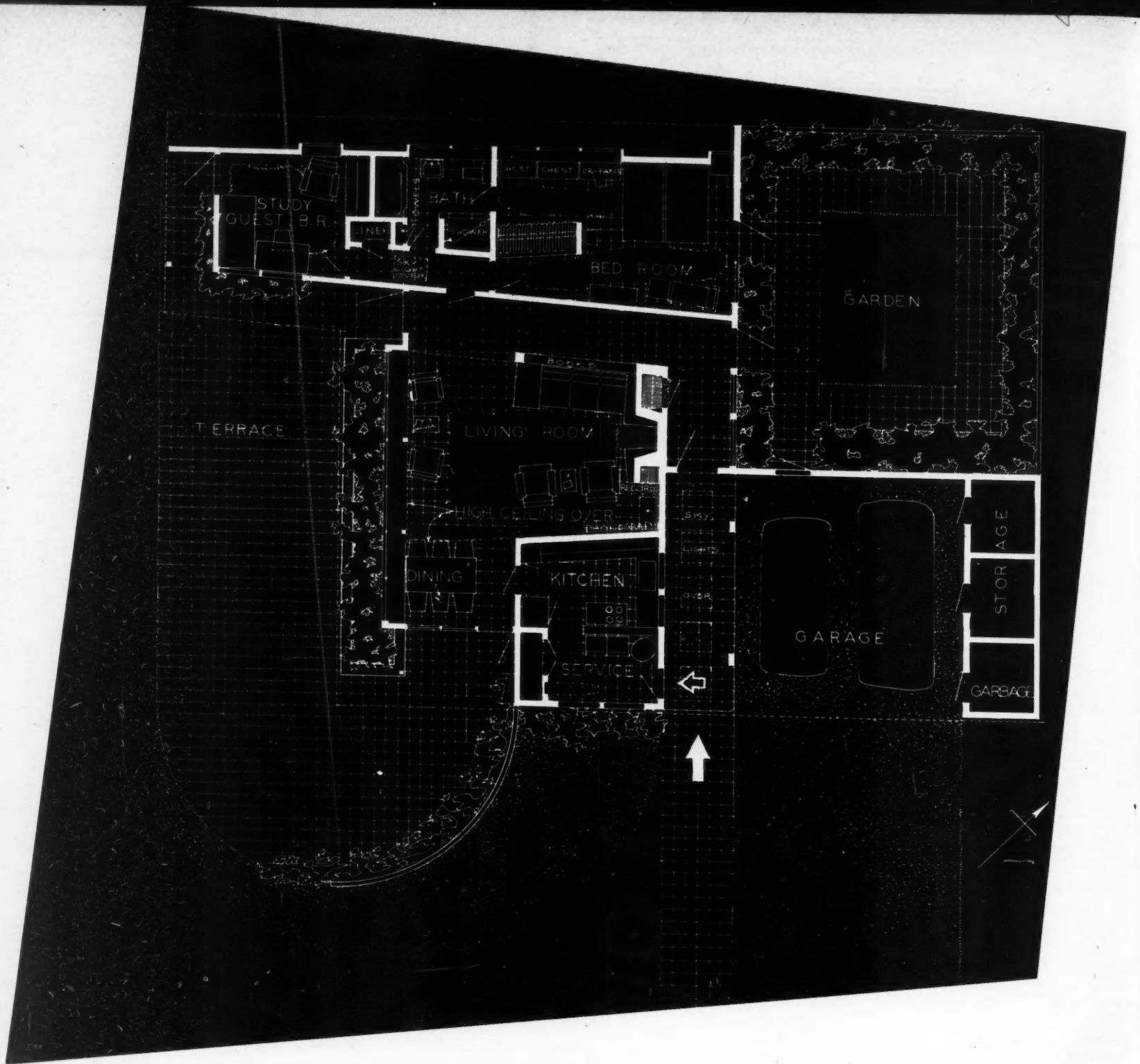
FLOOR EITHER
PANEL OR TYPICAL
JOIST CONSTR.

SLAB OF CONCRETE
FLOATED ON GROUND

WET WALL
CONTAINS ENTRANCED
PLUMBING & HEATING

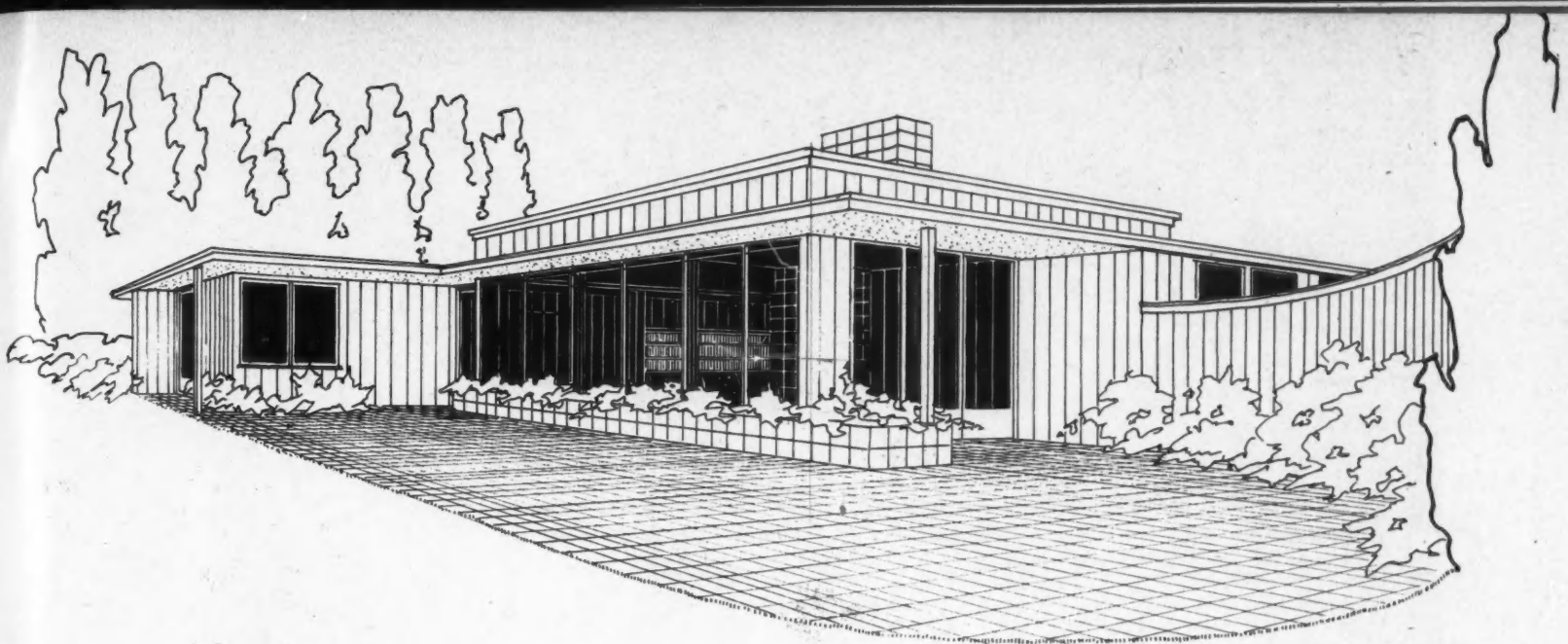
THE SUPPORTING CHASSIS
IS OF TIMBER WITH COR
NECTORS OR FABRICATED
STEEL

PANEL FRAME IS OF
WOOD, PAINTED OR
NATURAL WITH LIGHTS
OF GLASS, PLYWOOD
SHEET ASBESTOS OR
SYNTHETIC BUILDING
BOARD



PLAN AND DRAWINGS FOR A SMALL HOUSE, FREDERICK L. LANGHORST, ARCHITECT





the house that wasn't built

■ With all that has been dreamed up about the postwar world, too little attention has been given to the problem of financial assistance to the experimentalists who are as necessary to progress as the militant minority is necessary to democracy.

Here is a prewar design which was stalled because it was considered too unconventional to rate as high a loan as the currently standard traditional designs. The clients were persons of culture with a modest but steady income. They needed the full eighty percent loan commonly granted on usual designs . . . but they wanted something unusual.

If this were an isolated case it would not be worth publication, but it is all too frequent in the experiences of many of the architects whose work appears in these pages. Almost all of them, who hope for a better articulation of today's requirements and possibilities, have projected an experimental idea for some eager client, which has been doomed to oblivion if that client required much financial assistance. This has effectively limited most experimentation to persons of more than modest means. Unfortunately, this group is further reduced by those who, undisciplined in their desires, are too accustomed to doing as they damn please for the good of any experiment in design. Methods for improving construction techniques and lowering costs to benefit the entire building industry, are nearly always sacrificed to specific luxuries which can hardly be everyman's before the millenium. Persons of modest means whose requirements must be simplified can provide the challenge for much more valuable experimentation because infinitely more ingenuity is demanded of the architect and the results can be so much more widely applied.

People of modest means are the ones whose desires for something better make experimentation a vital force for all of us. If they are stifled in their desires by overly cautious and conservative home financing practices which make no attempt to determine whether those desires are rational or irrational, we all lose in the end.

A means for evaluating the merits of any unconventional design is badly needed in house financing practices. To assume that the mass market house of today is a safer investment for the next twenty-five years than an experimental house which may determine the trends of change during the next ten or even five years is certainly not a sound policy. Conservatives will say that the catch to this is that no one can tell which of the experimental ideas will catch the popular fancy

and determine the trends. This may be partially true, but much less so than they believe. Certain trends have been apparent in architecture for the past twenty-five . . . for fifty years to any one who seriously looked for them. It is more than likely that the future will extend in the general direction of these trends—at least in-so-far as they make sense and are not pure whimsy. One should be ready to grant that much that passes for architecture is as whimsical as the fashions in hats, and if the future must be forecast on such a confused basis no wonder conservatism results. For this one can only admonish that the fad followers will always lead themselves into a dilemma—and no thinking person would wish to be caught in such a trap.

The trends in architecture that are valid are rational and their origins known. For anyone responsible for investments in buildings not to know this background of change is to hold the progressive thinking and creative work of internationally recognized architects in complete disregard. Certainly some logical derivation of the ideas thus far developed can be expected. They will not all be developed along a single line—nor should they be. The greatest restriction to designing better houses in the past has been the tendency to give all the financial attention to the so-called colonial house, hoping for a security of marketability in a more or less static public taste. Almost all sight was lost of the inherent unadaptability of the true colonial tradition to our machine process. With panel heating, plastics, and prefabrication added to the existing "colonial" anachronisms of plumbing and electricity such romantically sentimental houses become tortured beyond any resemblance to their prototypes.

It should be clear right now to those who make house financing policies that new forms are inevitable if we are to make full use of the technical and aesthetic possibilities of tomorrow. Bankers must have a thorough knowledge of the valid trends in architecture if they are to intelligently evaluate the new forms which are sure to come their way when freedom to build returns. They must recognize that change is essential to our economic health, because change provides work. They must realize that the real wealth of the people is not the present value of their material environment but their opportunity to work at changing that environment. When that opportunity to work is restricted we are poor—when it is great we are rich not only in things but also in ideas and in the hope of true progress.

Frederick L. Langhorst, architect



LOS ANGELES AIRPORT
H. H. H. 1935

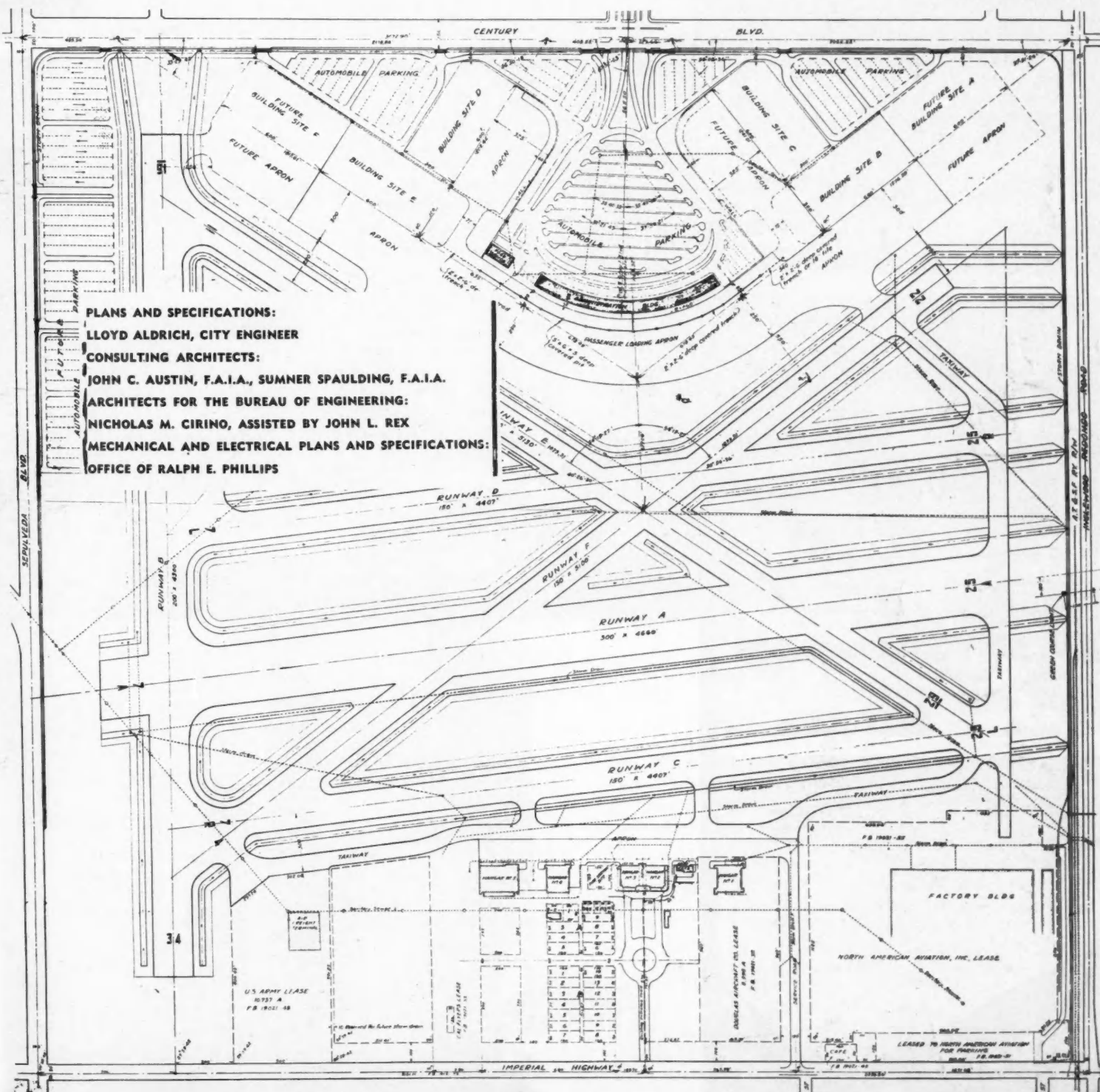
los angeles airport, postwar

■ The air terminal for the City of Los Angeles is 1 mile square, and approximately 10 miles from the center of the city.

The present facilities, all of which are located on the south side of the field, consist of a small administration and hangar building, several small hangars, a restaurant, several utility buildings, and a complete runway system that is both well laid out and constructed.

The installation and completion of the runways offered many problems. A greater portion of the soil is heavy adobe. To properly prepare the base, sandy loam, which was available in a small area of the field, was spread over the natural soil. This was followed by a compacted 5½" layer of sandy soil and emulsified asphalt, so compacted that it was comparable to asphaltic concrete in density. This was finally surfaced with 2" of

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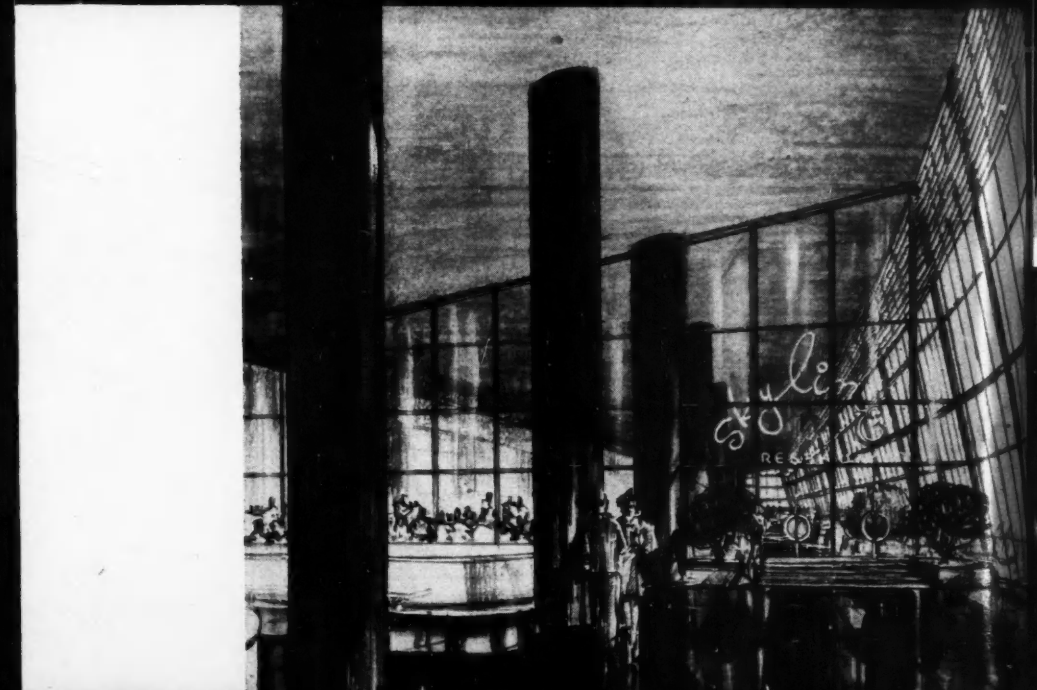
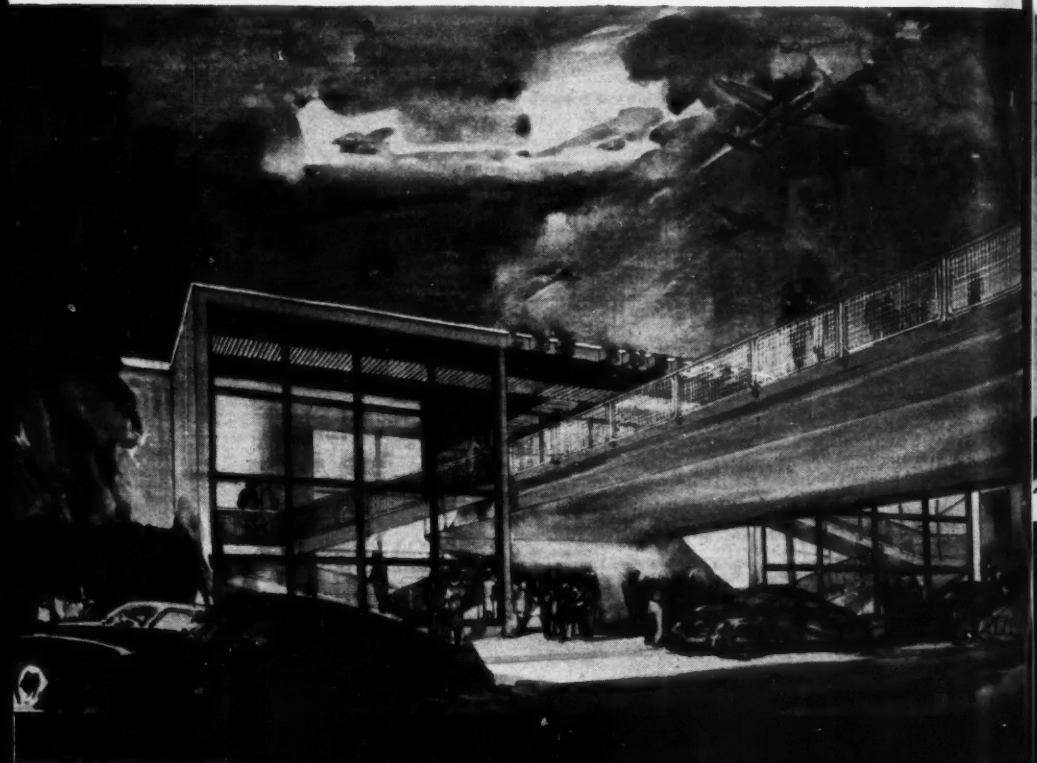
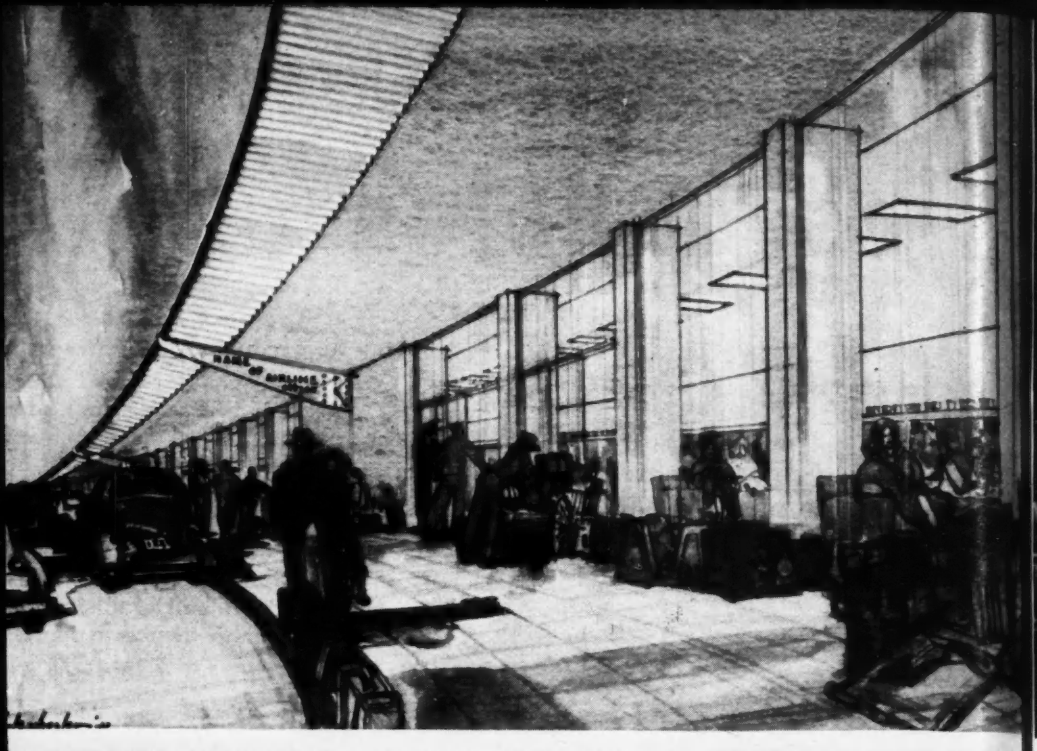
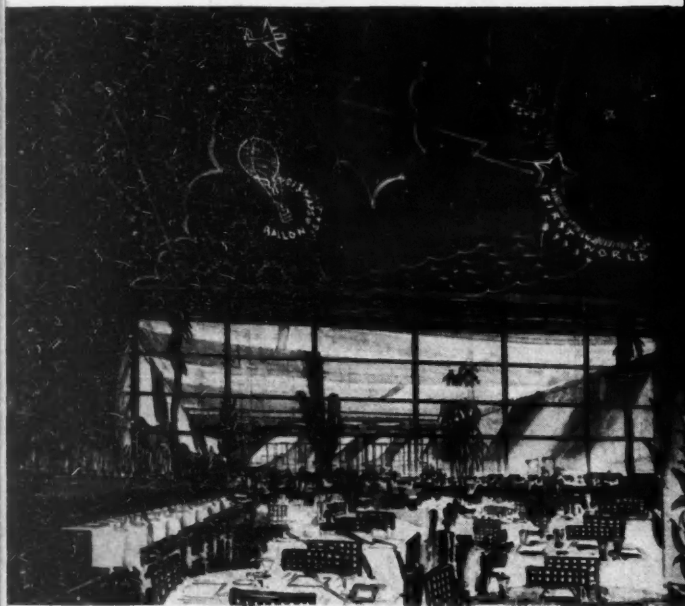
los angeles airport, postwar

BELOW:

STUDY FOR PASSENGER LOBBY IMMIGRATION DEPARTMENT.
PRELIMINARY STUDY OF AIRPORT DINING ROOM.

RIGHT:

STUDY OF MAIN CONCOURSE ENTRANCES.
STUDY OF PUBLIC ENTRANCE AND PEDESTRIAN RAMP.
STUDY OF PUBLIC LOBBY ON SECOND FLOOR.





LEFT:

STUDY OF COCKTAIL LOUNGE, SECOND FLOOR.

STUDY OF TELEPHONE LOBBY.

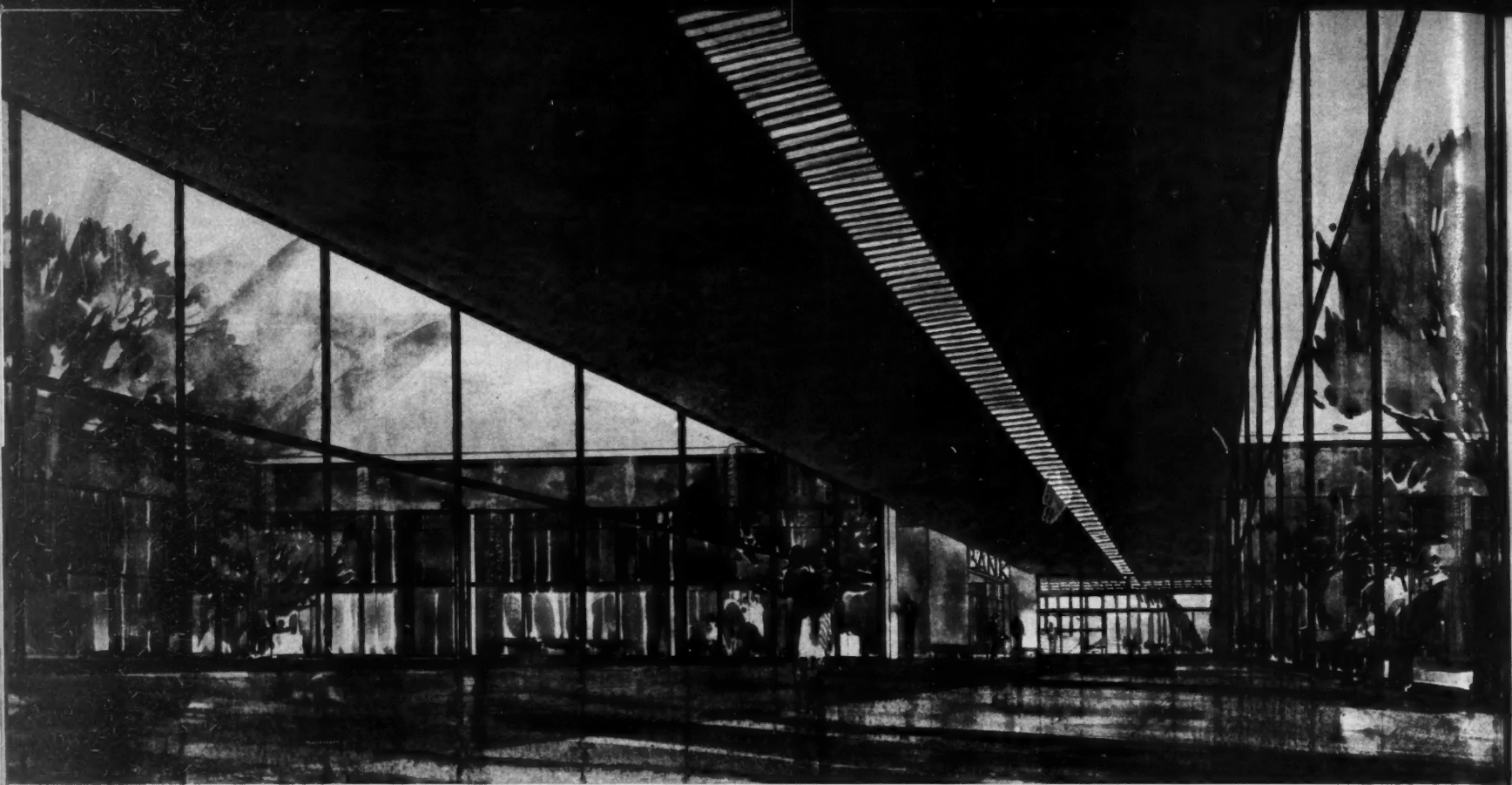
STUDY OF RESTAURANT PATIO.

STUDY OF ADMIRAL'S CLUB.

ABOVE:

STUDY OF ADMINISTRATION BUILDING, FIELD SIDE.

STUDY OF MAIN NIGHT CLUB.



LOS ANGELES AIRPORT, POSTWAR (continued)

asphaltic concrete. The outer edges of all runways were thickened to a depth of 2 feet tapering into a normal section in a distance of 8 feet. All drainage is taken care of on the surface by paved gutters adjacent to the runways. The main runway, running in a southwesterly-northeasterly direction is equipped for blind landing. The entire field has all necessary airport lighting, which makes it the finest airport in Southern California.

To make the field complete, there remains only the construction of certain improvements and facilities. These include the construction of the administration building, the post office, parking facilities, hangars, and shop buildings.

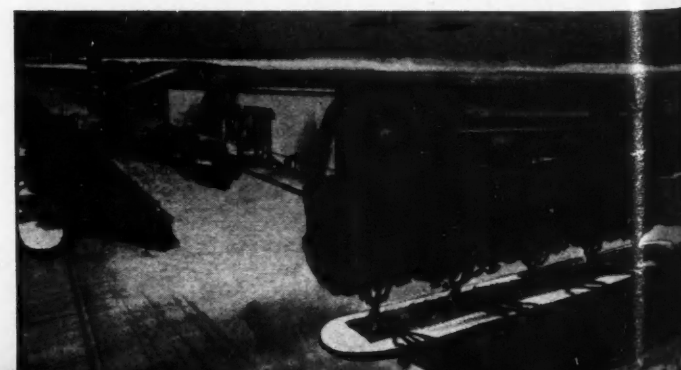
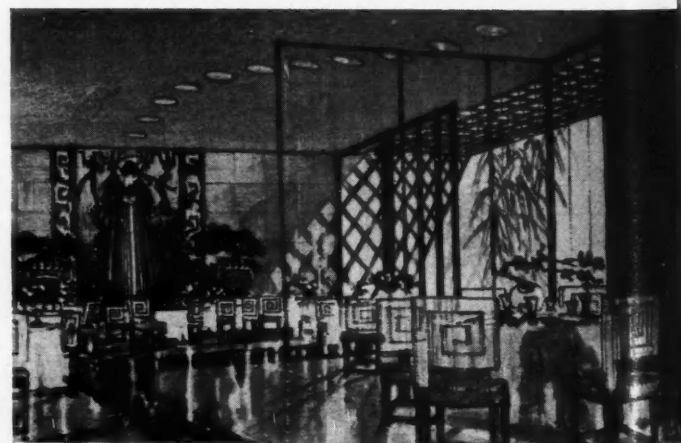
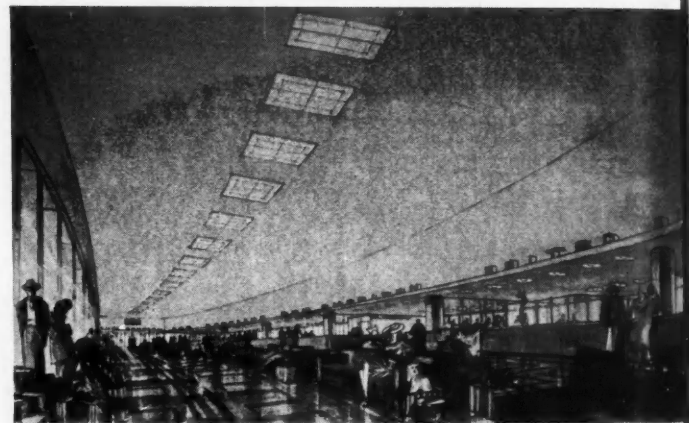
The administration building, which is to be a two story structure above a basement floor, is approximately 1006 ft. in length, with the outer wall laid out on an 828 ft. radius. It provides complete operating facilities for the six airlines, which are expected to base their operations here, with each airline having a separate ticket office and baggage compartment. In addition to the above it contains a large concourse extending the full length of the building. Offices for the airport department and the airlines, an international hall containing the customs and immigration offices, a coffee shop on the ground floor, a large dining room on the second floor accommodating over 500 persons, a lounge, two outdoor courts that can be used for dining purposes, a small private dining room, a large kitchen serving these rooms, numerous concession areas, a branch bank, offices for the weather bureau, air traffic control, and other governmental agencies. The control tower is located at the center of the building above the second floor.

The post office building housing the postal department and the express office is a separate building, to the west of the administration building.

The plans and specifications for these buildings, which are to be constructed by the City of Los Angeles, were prepared under the direction of Lloyd Aldrich, City Engineer, with John C. Austin, F.A.I.A., consulting architects, and Nicholas M. Cirino assisted by John L. Rex, architects for the Bureau of Engineering. The mechanical and electrical plans and specifications were prepared in the office of Ralph E. Phillips.

The hangar and shop buildings will be planned and constructed by the airline companies. The design of these structures must harmonize with and be a part of the project as a whole, and must be approved by the City Engineer's office.

ABOVE:
STUDY OF MAIN LOBBY, SECOND FLOOR.
RIGHT:
STUDY OF PRIVATE DINING ROOM.
STUDY OF MAIN CONCOURSE.
POST OFFICE BUILDING.



new developments

A General Contractor Takes Stock of the Postwar Era With Confidence and Decides That Private Industry Can Do The Job That Must Be Done

Much has been said and printed about the triple threat to our American way of doing business presented by alien ideologies, bureaucratic desires to perpetuate war-time agencies and the possibility of temporary acute unemployment periods during the transition stage from emergency to normalcy.

Viewing with alarm is often desirable on the principle that eternal vigilance is the price of liberty. Nevertheless it is often more realistic to take the optimistic view and it is certainly more fun. One of the inborn obsessions of the American business man is the desire to plan ahead on breath-taking projects for the improvement and development of our country.

Change is one thing we know all about. We are accustomed to face it and we welcome it. Today we all know that we face the most colossal change of all as soon as Victory becomes predictably imminent. An analysis of this change and a study of the more recent statements by political leaders of all parties must convince any reasonable person that we are to meet this reconversion era by a sturdy reliance on the dynamic potential of private industry and individual initiative.

A recent example in the construction field will illustrate this point. John B. Blandford, Jr., National Housing Administrator, assured the Lanham Committee in Washington in February that private home builders are justified in expecting that there will be no competition from the Federal Government when construction of civilian housing is resumed after the war. He explained that the government will not continue to construct large quantities of public housing as was done during the war years, but that public construction would be limited to meeting the lowest income group need. This is interpreted to mean that private enterprise is expected to expand to meet the total housing needs of the nation and that there will be no public construction unless this privately engineered program fails to function.

Thus we come to the main point. Private industry will be given every opportunity to succeed. The nation has every intention to give it a fair trial. It will not fail.

It is possible to foresee much of the future. A parallel can be taken from our experience following World War One. Priorities and restrictions at that time almost eliminated routine construction. This occasioned a great accumulation of deferred demands. It took six years to meet this accumulation. In 1924 when it could be said that normal demands were being met, we entered into the great boom years that ended in 1929. This time we can be satisfied with less boom and a steadier continued growth if we profit by past experience.

One of the great causes of our expansion in the Twenties was the development of the automobile. Man's livable radius was extended from 5 to 15 miles. Urban areas expanded. Rural areas lost their isolation. Consequent new demands provided a basis for new factories, commercial construction on a mammoth scale, service installations of all types and millions of new homes.

Increased ease of transportation will again have its effect. Increased use of automobiles, better and faster cars, the birth of air traffic on a universal scale will again enforce a rebuilding of cities and an advanced standard of rural life. This time a far greater backlog of needed construction will face the building industry. Obsolescence will be far more potent. This will entail extensive repairs to existing usable structures of all types, reconversion of factories, replacement of faulty wartime construction, experiments in new techniques and above all a tremendous volume of new construction of homes, factories, stores, churches, public buildings, theaters, farm buildings and innumerable unpredictable types of structures.

It is impossible to set a limit to the new works that will become mandatory by the extension of freeways through our cities and the nation-wide establishment of airports with their attendant facilities.

Some of the spade work for this new program must be done now. Our tax structure must be simplified to take some of the burden off the man or company that wants to engage in private enterprise. Contractual obligations between employers and labor need clarification. Governmental requirements on paper work must be radically reduced. Building codes could stand a lot of codification. We will have to meet these and other problems as we go along. Already great pressures are being developed to enforce these reforms.

One of the cheering facts on labor relations is the recognition by industry that it has an obligation to provide full employment for labor on a satisfactory basis in addition to making its own profit. The purchasing power of the nation demands a high, continuous level of employment. In this field the importance of the construction industry can hardly be overemphasized.

Construction has never stopped during the war. With the coming of Peace it will only be necessary to change its trend. Reliable forecasts predict a need for seven billion dollars in home construction alone plus six billions more in commercial, industrial and public buildings and construction projects to add four billions in that category. Seventeen billions in immediate construction needs is no small item. Immediate employments can be assured if we clear the decks now for action by correcting legislative blockades and starting blueprints at the earliest possible moment.

As a final suggestion it would appear that the greatest contribution that the federal government could make to the construction industry would be to enlarge liberalize and simplify the FHA system of financing to include quantity building with higher individual cost limits. Then to let the private enterprise system get the bit in its teeth and watch the jobs multiply.

IRISH DATES EXTENDED

Applications for conditions preparatory to entering the competitions sponsored by the Dublin Corporation for designs for a new tuberculosis sanatorium to accommodate 320 patients, to be erected at Ballyowen, Lucan, County Dublin, has been extended to May 31, 1944. Originally the date was March 13, 1944. At the same time it was announced by Matthew Murphy, Irish Consul at San Francisco, that the closing date for the receipt of drawings has been set as June 30, 1945. The competition is open to all qualified architects who are members of the Royal Institute of Architects of Ireland, the Royal Institute of British Architects, the American Institute of Architects, registered architects in any of the above countries, and members of similar organizations elsewhere. Prizes are £500, £350, £250, and £150. Applications for conditions of entry should be made to the City Manager and Town Clerk Corporation of Dublin, Public Health Department, Municipal Buildings, Dublin. A deposit of 3 pounds and 3 shillings made payable to the City Treasurer, Dublin, Ireland, must accompany the application. Deposit will be returned on receipt of a bona fide design or on the return of the conditions.

POST WAR FLIP-A-SWITCH MAGIC

Neatly caught between the horns of a dilemma is today's lighting fixture designer. He sits dreaming of a post-war world ablaze with light, his eyes fixed on the miraculous products of modern lighting science before him. Lights for tomorrow's world, he muses, can take a hundred forms. A bell-shaped fluorescent tube . . . but why make it bell-shaped?

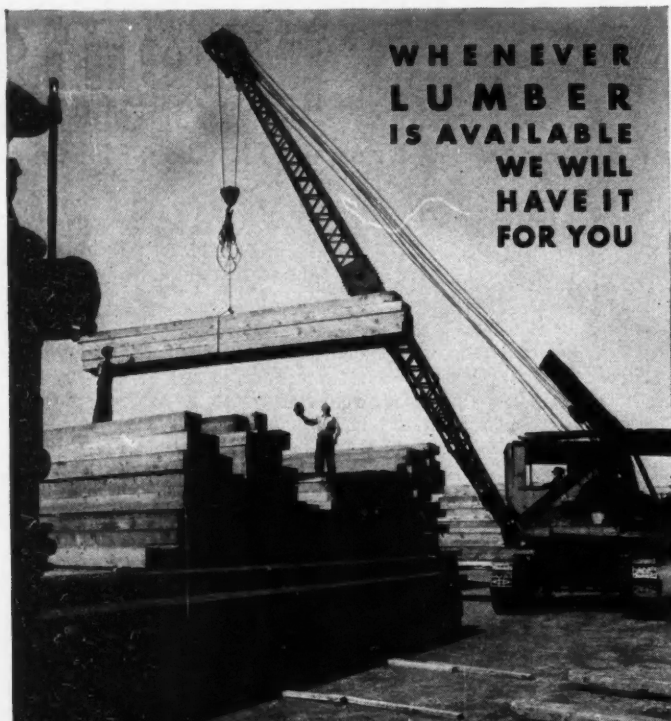
The architect, being a perverse fellow, has ideas of his own about lighting the better home of tomorrow. More likely than not he'll want ring-shaped fluorescent lamps, NOT bell-shaped. Clearly, the lighting designer, for all the magic power he toys with, is in need of a collaborator. And it ought to be none other than the architect himself. Such is the conviction of one of the Pacific Coast's foremost lighting men, Clark Baker, lighting counselor of the Northern California Electrical Bureau.

"Doughnut type fluorescent tubes will be available soon," he says. "It isn't beyond my imagination to think what these 8½ to 16-inch rings could do to enhance an artistically designed interior . . . if only someone were to hint at a guide for the design of such tubes. It has been said that in this war, we are crowding twenty years into two, and because of this greatly exhilarated progress, the products for peace can and will seem dramatically different."

Strictly in the "Believe It or Not" department were lamps of the future that were recently demonstrated in New York to a group of architects and designers. There were wireless lamps, actually not connected with any power source, but instead electronically harnessed to a beam of high frequency radio energy. Toss the hot water bottles out the window come the peace, for the lighting experts are dreaming of a radiant heat lamp that can be mounted in the bathroom or on the wall, or used in the bedroom where, equipped with a filter to sift out light, it would eliminate the need for heavy bed covers. In the laboratory, this lamp is such an efficient heating unit that it can actually cook food.

Lamps for sunshine, mounted in the ceiling or recessed in the wall, will be available at a flip of a switch. According to demonstration and prediction, a man can step out of his shower and forthwith bask in the warmth of infrared heat rays or take a sunshine bath under the ultra violet lamp—right in his own bathroom. The lighting wizards have ready a sunlamp, complete inside its bulb, a gadget that requires no accessories, takes up no floor space. All you'll have to do is merely screw it into an ordinary lamp socket or plug it into an electric outlet.

Mercury vapor lamps in several forms will bid for a slice of electrical spotlight in the post-war era. One form of this type of lamp is the high wattage, high intensity unit which, for its size, produces the most brilliant light in the world. In high factory bays, 3,000-watt mercury vapor lamps are just



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being introduced as an efficient new light medium because they give, for their size, more light than any other. There seems to be no physical limit to the wattage or size of mercury vapor lamp that might be produced.

At present, however, mercury vapor illumination is blue-green and sometimes requires color correction to supply the missing reds in the light spectrum. Already learned by the lighting scientist is the fact that the higher the wattage the less need there is for color correction. So in the future this type of illumination will become eminently practical.

It seems evident from current predictions that there is no end in sight for new uses for lamps and light. Even now, special lamps can "burn" cadmium vapor to give a blue light that makes objects look pink, or a tellurium vapor lamp can emit a continuous spectrum of beautiful golden-white color.

Meantime, modern science through its developments in artificial light has successfully challenged the sun . . . and turned its back on the blackness of night. The phosphor coating used on the inside of the present fluorescent tubing is fighting on the battlefronts of the war. They play a significant part in protecting our fighting men. Fabrics impregnated with them line parachute cases so that a pilot downed at sea or in a jungle can be spotted by rescue craft; miles of phosphor-coated cloth tape provide luminous markings on invasion beaches, phosphor-coated controls glow on submarines and luminous signs make visible by phosphor's mark escape hatches of merchant ships.

Powerful generators are serving in wartime radio and communications equipment by transmitting radio waves in beams. This engineering advance, now applied wholly to fighting the war, conceivably may bring about the peacetime expansion of wireless power.

Baby brothers of the fluorescent lamps now so widely used in war plants are illuminating bomber cock-pits and airplane instrument panels. After the war, these six-inch long and other miniature fluorescents will have many safety and comfort uses. Perfect, for instance, for lighting your house number day and night because they use less current than an electric clock.

All this foreshadows a postwar development in lighting which will probably dwarf into insignificance all lighting progress that has preceded it. To be ready for it, according to Dr. Matthew Luckiesh, world authority on lighting, one needs to clear out many age-old habits of the use of light. One needs only to be acquainted, he claims, with the recent great scientific progress in light production and in our knowledge of light and seeing, to realize that modern civilization is a half-seeing world.

The persistence that the function of artificial light is to dispel darkness—that barely seeing enough—is all too prevalent. Other follies of the daylight-is-enough habit is seen in the expensive light-courts and set-backs of upper stories of high buildings required by law. Through a legal requirement, they do not eliminate the necessity of continual artificial light in offices, stores, factories and other interiors. In some large cities remnants of daylight laws centuries old are still in effect.

Dr. Luckiesh maintains that buildings are continually being designed with many installations of windows, skylights, courts and set-backs, without first making an adequate comparison of such costs and effectiveness with those of modern artificial light. He recognizes the futility of natural daylight in much of the indoor world. Some buildings already are forerunners of windowless buildings—of daylightless interiors—in which seeing conditions as well as other environment factors will be properly controlled.

The war's impact on everyday lighting will be measured by the reaction of millions of war workers. Today they are making the weapons of war in well-lighted plants and by war's end will have spent months or years under high levels of illumination. This will unquestionably affect their desire for light in peacetime in homes, in stores, in schools, in offices.

If we are to build new homes at the rate of a million a year, in the first year of building, between eight and ten million pieces of new home lighting equipment would be needed. The shape of those things to come is ready for the blue-print stage. What is to evolve can be a creation of the lighting fixture designer's own fertile brain, or it can be a happy combination of two collaborators seeing eye to eye—the lighting designer and the architect.

WESTINGHOUSE PLANS POST WAR REFRIGERATORS REFRIGERATION MANAGER

Preparing for the biggest refrigerator production program in the company's history T. J. Newcomb, sales manager of the Westinghouse Electric Appliance Division, has announced the appointment of George H. Meilinger as manager of the household refrigeration department. Mr. Meilinger will direct post war development, manufacture and sale of home refrigeration equipment, including models equipped with food freezing compartments.

"As we see it now," Mr. Meilinger said, "the immediate post war refrigerator will incorporate all the fundamental established methods of preserving food, including normal storage for milk, eggs and other dairy products, staples and beverages; a compartment for making ice cubes, ice cream and for storage of small quantities of frozen foods; a high humidity compartment for storage of leftovers and fresh meats and vegetables to retain moisture and vitamin content.

"This type, generally speaking, will meet the mass market requirements. However, for those people whose requirements are larger and more varied, Westinghouse plans to build a low temperature cabinet for the storage of larger quantities of frozen foods. This refrigerator also will be able to freeze quantities of food such as garden produce and game."

FICKS REED OFFERS MEXICAN COVER DESIGNS



The Ficks Reed Company of Cincinnati joins the good neighbor policy with these new covers of Mexican design. Matching plain colors in the well-favored pre-war vat dyes are available also. These are in addition to the Kanetex stripes and Chinese patterns of the last season. Substantial quotas of both the fibre and cypress are available to the trade—after meeting all government requests. The fibre can still be had in color—red, yellow, white, green and blue, as well as "frosted" tones of blue and green, and frosted oak; the cypress finish—driftwood—is of bluish-grey.

INFORMATION ON SIGNAL SYSTEMS

"Cannon Signal Systems" for the modern hospital is the title of the new 16-page Catalog just issued by the Specialties' Division of the Cannon Electric Development Company. Covering many leading items, the catalog describes and illustrates Nurses Call Systems, Doctor's Paging Systems, Registers, Time Recorders, Special Switches and Lights. Leading feature is the New Single Dial Control of the Paging System. Two pages are devoted to architects' typical specifications for such systems. These Cannon signal systems are also adaptable to institutions other than hospitals, including department stores, factories, large offices where paging must be done silently, efficiently. Copies of the catalog will be sent free upon request. Write Signal System Dept., Cannon Electric Development Company, 3209 Humboldt St., Los Angeles 31, California.

SURPLUS AIRCRAFT PLYWOOD AVAILABLE

Active demand for surplus aircraft plywood obtainable without priorities, has developed at the Chicago, Philadelphia and New York warehouses of the United States Plywood Corporation, according to Monroe W. Pollack, Metropolitan sales manager. Ever since it became known that certain types of aircraft plywood had become available for open-market sales, there has been an active and increasing demand for such plywood. Mr. Pollack said. He explained that this priority-free aircraft plywood results from cancellations, over-runs and cutbacks on war orders. There is still a substantial amount of this water-proof plywood available, principally in thin widths such as 1/16-inch and 3/32-inch three-ply gum, fir, mahogany, and poplar. Manufacturers of novelties, furniture, and displays requiring flat plywood or a material than can be curved or bent, have been the largest buyers of this surplus aircraft plywood.

HAMMEL PLANS POST WAR EXPANSION

One of the first steps in carrying out the present ambitious post war expansion plans of the Hammel Radiator Engineering Co., of 3348 Motor Ave., Los Angeles, was the appointment of L. M. Hull as sales manager of the Heating Division. Mr. Hull, a heating engineer with long experience in the design

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and merchandising of gas and oil heating equipment, has been especially assigned to the job of developing post war heating equipment and laying plans for National extension of the company's sales activities. His previous experience with Payne Furnace & Supply Co. and Pacific Gas Radiator Co. fits him ideally for this assignment. Hammel Radiator Engineering Co. is a co-partnership in which A. S. Martinson and S. D. Crozier are the principals. Recently this company took over the plant facilities and manufacturing business of the Hammel Radiator Corporation of which Mr. Martinson was vice-president and general manager. The company has been active in the manufacture of gas heating equipment in California since 1912. Present activities of the plant are devoted largely to war work plus the manufacture of the Hammel oil burning, dual-type wall furnace for defense housing. A complete line of residential, industrial and commercial gas heating equipment is planned for post war manufacture and national merchandising plans are now being formulated.

MAJOR INCREASE IN USE OF FLEXGLASS

There has been a major increase in the sales of Flexglass and Flexwood, products of the U. S. Plywood Corporation and the Mengel Company, in recent months, and there are indications that 1944 will result in record sales for both products. Flexglass is a decorative material for flat, curved and rounded walls, and is widely used in the display field and for theater signs. Furniture manufacturers have found it an eminently desirable decorative and workable material. Because it can be bent concavely and convexly, the sheets of Flexglass have been described as "flexible glass." Flexwood, which is genuine wood veneer cut to 1/85th of an inch and glued under heat and hydraulic pressure to cotton sheeting with a waterproof adhesive, is produced in limp, pliable sheets which will not split or crack. It can be applied by hand to any smooth surface, flat or curved.

Products • Processes • Methods

The following information is from "New Business Developments Service" published by J. J. Berliner & Staff, 225 Fifth Avenue, New York 10.

A telephone which is powered by the voice and can carry messages up to a distance of ten miles, offers many applications for postwar use. It has no batteries and is no larger in size than the handset telephone employed in American homes. This equipment has already proved successful in war use.

★ ★

An air conditioning unit which operates by gas and is for use all year round, contains an unusual water absorption system with lithium bromide as absorbent. The machine is being developed for use after the war in small homes and businesses.

★ ★

A substance, Nox-Odor, manufactured by the Tamms Silica Company, Chicago, Ill., keeps food free from objectionable odors when placed in large coolers and refrigerating rooms.

★ ★

Vibeston, a substance made of asbestos and other non-critical materials, is now being produced by the United States Rubber Co., for deadening motor noise and vibration. It is 50 per cent lighter than mica. This material is also useful for air conditioners.

★ ★

A dehumidifying unit, using a chemical which lasts from three to five weeks, removes moisture from the air in laundry rooms, vaults, photographic dark rooms, and wherever dampness is undesirable. It is called Dri-Air and is produced by the Tamms Silica Co., Chicago, Ill.

★ ★

Low cost air-conditioning units will meet tremendous markets. Manufacturers will have to supply equipment and parts for new models and sizes, from the midget unit for desk, work-bench or car, to the giant installation for factory, hotel or theater. Sales agencies will handle orders from retail stores, homeowners, factories, and business places on a cash, time-payment or rental basis, not only in this country but throughout the world—particularly in tropical areas.

★ ★

Using cellophane tape instead of a cylinder or wax disk, an unusual recording machine, slightly larger than a portable radio, is now in production at the Jefferson-Travis Radio Mfg. Corp., New York City. Recording can be made from microphone, telephone or radio, with the aid of a sapphire needle that never needs replacement. Eighty hours of uninterrupted sound can be impressed on the cellophane, which comes in a strip 350 feet long and about an inch wide. A simple switch plays the record back with a minimum of surface noise, and with high fidelity. The cost of recording is low—fifty cents per hour.

★ ★

A newly developed dust catcher intended for homes, uses five tungsten wires charged with 12,000 volts to impart a positive charge to the dust particles traveling through the air. The same particles are attracted and caught by parallel steel plates charged with negative electricity. Further applications of the above system are in the production of powdered milk, utilization of blood plasma and in building where clean air is essential.

★ ★

Applying the method used in laying down steel grid for use in landing fields, secondary roads can become fine highways through this quick and easy way

of roadbuilding. Steel-grating panels are laid down, the mesh is filled with construction sand, and the whole coated with road oil.

★ ★

Postwar uses for aluminum and other light materials will keep up the tremendous production level attained in this wartime period if the recent, practicable results of engineering research are put into manufacture. It is expected that aluminum will pour into the building industry with such products as shingles, window frames and sashes, sinks, door knobs, bath tubs, interior wall finishing, blinds. Practically every home furnishing too may be made with aluminum stainless steel, or magnesium.

★ ★

Some of the paints which have been developed during the war are definitely going to be produced after the war. The new type of titanium dioxide white pigment is one; this is one-third more opaque than former white pigments, and has better resistance to chalking and fading. Zinc yellow pigments have proven themselves excellent, cheap nonferrous metal primers and will be in great demand after the war.

★ ★

Since, for television, rooms must be dark, luminous paints may be used on door knobs, light switches and other. Luminous paint guide lines in corridors, stairways and apartment rooms; luminous window shades, floor coverings, etc., would be both decorative and practically useful.

★ ★

Hollow glass bricks in three different sizes and surface patterns are now being manufactured in England. Walls can be built as early as ordinary masonry and possess all the sanitary properties of glass. They can be used where high light transmission coupled with privacy, heat, and insulating properties are required. (Pilkington Bros., Ltd., St. Helens, England.)

★ ★

The Posten-Springfield Brick Co. of Illinois is using glass core tips for brick and tile dies instead of the hardened steel dies employed until recently. The new material is cheaper and offers less resistance to the flow of the clay.

THE WRITER'S RELATION TO POSTWAR PROBLEMS

continued from page 22

they feared for the future. Nevertheless, they helped prepare the ground in which fascist propaganda planted the seeds of defeatism. Pessimism was exactly what Hitler and his associates wanted. They attempted to convince the German people and the people of all Europe that democracy is a failure because it leads to plutocracy and materialism and decadence. In deriding parliamentary government, the Nazis also derided the concept of the nation as an association of free and equal people. They attempted to undermine the deep feeling of national integrity and national tradition which were the result of long centuries of cultural growth. In substituting the idea of the *Volk-community* for the idea of the state as the servant of the people, the Nazis were skilfully seeking to destroy confidence in democracy as an expression of the people's will and an assurance of orderly progress and prosperity.

It is an unhappy truth that literary pessimism, the pessimism of the custodians of culture, aided the process of systematic confusion and anti-democratic propaganda which was designed to "soften up" the nations of Europe for invasion and destruction.

Today we have found the answer to the doubters and cynics. We have found it through terrible suffering. We in the United States have been spared the devastation that has been visited upon the people of Europe. But we have tasted the fruit of appeasement. The threat of aggression has come perilously close to our own shores. We have learned to treasure the great affirmative truth of our American heritage. We have learned to value the deep unity of democratic purpose which moves the American people and which unites them with all the democratic people of the earth.

We can now answer Joseph Wood Krutch's question: "*Was Europe a Success?*" The heroes of the Underground, the people of England and the Soviet Union, are thundering their answer. European culture, from which our American culture is derived, is a success; it is the democratic culture which grew out of the great political struggles of the eighteenth and nineteenth centuries, and it is being extended and preserved in the undying fortitude of the common people of Europe.

We are fighting for democracy because we know that it is a practical way of life. The writer's contribution to the peace lies in deepening the affirmative understanding of democracy. A new knowledge of American history can serve to strengthen the will and purpose of the American people, and give new meaning to their cooperation with the people of the United Nations. Cultural democracy is as essential as political and economic democracy.

The flowering of popular culture is the best guarantee of a peaceful and prosperous future.



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THIS IS JAZZ

continued from page 21

itably appraise the airplane in terms of the architecture of the Parthenon, as to look for classical form in Jazz? However, before continuing with these points, it may be well to digress with a brief history of the origin of Jazz and Negro music in this country.

When Negroes first came to this country as slaves, Negro music came with them. This music must at first have been purely African in character. According to the book called *Jazzmen*,[†] it was early in the nineteenth century, when the slaves in New Orleans were allowed for the first time to assemble for social and recreational diversion. The favorite assembly place was a place called Congo Square. To quote, "A century ago, slaves met there every Saturday and Sunday night to perform the tribal and sexual dances which they had brought with them from the Congo . . . the Negroes had not forgotten their dances, even after years of repression and exile from their native Africa . . . many of the men with anklets of jingles, the Negroes rallied at the first roll of the Bamboulas, large tom-toms constructed from casks covered with cowhide and beaten with two long beef bones. Galvanized by the steady, hypnotic rumble of drums, the frenzied crowd was transported to Guinea, their traditional homeland. The men, prancing, stomping and shouting, 'Dansez, Bamboula! Badoom! Badoom!' weaved around the women, who swaying as their bare feet massaged the earth, intoned age-old chants . . . discontinued during the (Civil) war, the Congo Dances were again performed after the Emancipation and were not entirely abandoned even two decades later . . .", in other words, well into the eighties. The authors of this book believe that the oppression of the Negroes led them to express resignation and sadness in "their primitive African chants, some consisting apparently only of incessant moans." These, they say, became the basis of the blues. This is undoubtedly true, and it is equally true that they became the basis for the spirituals, which are very closely related to the blues in structure and feeling.

Before Emancipation crude home-made instruments were used: drums made from hollow logs, from kegs, and the small Bamboula made from Bamboo; also in use were "rattles, such as a pair of bones used as castanets, and the jaw bones of asses . . . left out in the sun to dry, the teeth loosened and rattled when struck." Other instruments of an African origin were a crudely formed banjo and a type of marimbula similar to that now used in Cuba. Without anticipating any technical analysis of the music which will follow later, let us point out the percussive, that is, rhythmic characteristic of all these instruments. Is it any wonder that Jazz lays stress on a percussive, rhythmic background? Also note that melodic elements came from actual singing and not from any available instruments, so is it likewise any wonder that the Negroes when they now began to adopt melodic instruments, tended and have ever since tended to vocalize the tone of these instruments, to make the tone produced imitate the timbers and inflections of the human voice?

New Orleans was a town of parades and the brass band was prevalent. Poor indeed was the funeral without its brass band. Most of the bands would consist of five to seven or more pieces. A typical set-up would be cornet, clarinet, trombone, alto, tuba and drums. Also included might very likely be bass-fiddle and the guitar or, later, the banjo. The ubiquitous and characteristic clarinet is to be credited to the French origin in New Orleans. By 1880 Negro groups were using these instruments to play for dances and in the aforementioned book, "*Jazzmen*," reference is made to the presence of such groups by that time in packet boats on the Mississippi, where they "worked as porters, barbers, and waiters during the day and entertained the passengers with music at night."

Practically none of these early musicians were trained in the legitimate sense, few could read music at all, hence their playing was from memory supplemented very largely by improvisation. When one considers that Buddy Bolden, leader of the first well-known Negro band, was well in his teens before tribal dancing in Congo Square ceased, and considering also the African heritage of all these Negroes, is it any great wonder that even when they were playing white tunes from memory, that as improvisation came into their music, African harmonic and rhythmic elements entered at the same time?

This improvisation transformed all the music which the Negroes played, whether tunes taken from the whites, or their own spirituals, blues, work songs, hollers and stomps. It is a collective improvisation, and it is based upon participation by all. The African music and dance rituals are joined in by all and so is the Southern preaching and congregational singing where the declamatory recitative of the preacher, the handclapping, stamping, and shouted responses of the congregation form an improvised rhythmic and harmonic whole. Let us hear several records to bring out these points:

RECORD No. 1. *Babira Songs* (Ituri, Belgian Congo).

RECORD No. 2. *Jesus Goin' to Make Up My Dyin' Bed*, by Mitchell's Christian Singers.

Play these two records in rapid succession, or, if two phonographs are available, quickly alternate portions of each. Observe the similarity and kindred characteristics of these two records, one a typical African Chant, the other the original and true manner of singing Negro spirituals. Note the similar harmony, and the use of a limited pentatonic (five note) scale in both. Apparent

also in both are rhythmic characteristics which we associate with Jazz, as well as a feeling of spontaneity and collective improvisation.

RECORD No. 3. *Fifty Miles of Elbow Room*, by Reverend McGee and his Congregation.

Note that this is collective improvisation on a theme with remarkably complex and extended rhythmic figures which recur according to a pattern felt by the singers. This is a good example of participative music. Substitute musical instruments and would this not be Jazz, or a development very close to it?

RECORD No. 4. *Nothing to Do in Hell*, by Reverend McGee and his Congregation.

This is Negro preaching and congregational response, the African Call and Response Chant form, a remarkable and typical example of participative creation of a tonal and rhythmic art form.

Hearing this sort of improvisation, one is stunned by the patronizing and shallow attitude of many classical musicians toward Folk Music, an attitude well summed up in the statement attributed to the composer Constant Lambert, "All you can do with a folk song, when you've played it once, is to play it again louder." The people (that is, the folk) themselves do a great deal more with their folk songs, as you have just heard. In all fairness, of course, it should be said that great composers of the past, Beethoven, Brahms, and others, constantly renewed their inspiration by reference to folk music, without their attitude falling into any of the three standard attitudes of the so-called serious composers of today, namely: disdain, patronage, or self-conscious nationalism. The first is the high-brow at his most outrageously high-brow; the second is the high-brow at play, the "let's go slumming; aren't the Negroes quaint?" pose; the third is the "I'll be an American if it kills me" pose, "now let's see, what can I do to glorify and give eternal meaning to 'Pop Goes the Weasel' or 'Johnny Comes Marching Home'?" Most to be deplored is the chauvinistic last: which is the unimportant and meaningless, striving for importance and meaning by a fictitious self-alignment with a thing of recognized importance and meaning such as Americanism.

One of the great figures of early Jazz, the late Jelly-Role Morton, believed that congregational singing such as we have just heard was one of the chief sources of Jazz music. This is unquestionably true and it should be noted that in Negro music sharply drawn distinctions need not be made between vocal and instrumental music. Someone has said that the Negro is "rhythmically learned." This is an undeniable fact, and no less undeniable is the fact that he is greatly learned in the improvising of counterpoint. Counterpoint or polyphony as most of you know is the simultaneous playing or singing of several voices, vocal or instrumental, each following its own melodic and rhythmic line. Wilder Hobson quotes Ballanta-Taylor as follows: "In singing, you have tenor, bass and so on, but in Africa no one sings just one part. He may drop from tenor to bass on successive notes, just because he feels that such and such a note is lacking in the whole. He takes it upon himself to supply what others do not."* When this collective improvisation is being played for dancing, it includes the rhythms of the dancers, their emotional and often vocal response, the "come on Papa, play that thing!", the sound of the feet, so important in the feeling of participation, and the total web of rhythm and sound, important enough to the musicians that Buddy Bolden could order his band to play.

'Way down, 'way down low

So I can hear those whores

Drag their feet across the floor.

As European music of the classical variety lost in connection with the dance it also lost its improvisational elements. The composer Ernst Krenek writes, "Jazz . . . has revived the art of improvisation to an extent unknown by serious musicians since the days of the *super librum cantare*, the contrapuntal extemporization of the fifteenth century."† In other words, the improviser was above books, five hundred years ago. Wonderful as the edifice of classical music is, is it not just possible that something fine and precious was lost to it when improvising went out and the books moved in?

Of this Negro improvisation Russell and Smith say, "With the New Orleans Negro, improvisation was an essential part of musical skill, as is the case with every extra-European musician. In all cultures except that of Europe, where . . . improvisation has been a lost art, creative performance is a requisite. Thus, where there was no premium on exact repetition and hide-bound imitation, only those with the urge to express themselves and an innate power of invention took up music. When a musician could play only what he felt, those without feeling never even got started and mediocre talents soon fell by the wayside. It is important to note that the greatest talent went into dance orchestras, the only field open for those with professional musical ambitions. "That fact that these men were not primarily note readers also explains, when collective improvisation was attempted, the origin of the characteristic New Orleans polyphony."

We will have more to say of improvisation and polyphony (counterpoint) a little later on, but at this point let us insert a comment on Negro instrumental technique. Lacking classical training and in many cases being self-taught, the Negro, fortunately, knew nothing of the supposed limitations of

* "*Jazzmen*," Frederic Ramsey, Jr., Charles Edward Smith, and others, Harcourt, Brace & Co., N. Y., 1939.

* "*American Jazz Music*," W. W. Norton and Co., Inc., N. Y., 1939.

† "*Music Here and Now*," W. W. Norton and Co., Inc., N. Y., 1939.

his instruments. His development of the wind instruments, use of lip slurs and long glissandi (many of these effects considered impossible of execution), as well as his remarkable extension of the range of tonal qualities of these instruments are to be considered as more than merely the acknowledged despair of legitimate musicians, more even than a contribution to musical technique. Further than that they form the tonal basis for the unique Jazz style, the tonal qualities of which are instantly recognized by the informed ear. Also, instead of imitating a standard tonal quality, the so-called *pure* or *symphonic* tone, timbres became vocal in quality as well as remarkably personalized, so that a single phrase reveals a trumpet as that of Louis Armstrong, or Punch Miller, or a clarinet as that of Johnny Dodds, or Jimmy Noone. These qualities, of course, are different facets of the creative, improvisational character of early New Orleans Hot Jazz.

A little while ago we had traced the development of Negro music in the United States up to the first well-known band, that of Buddy Bolden. The book, *Jazzmen*, gives a good description of Bolden, his band, and his times:

"... when Buddy Bolden, the barber of Franklin Street, gathered his orchestra together in the back room of his shop to try over a few new tunes for a special dance at Tin Type Hall, it was no ordinary group of musicians. Nor was Buddy an ordinary cornetist. In his day, he was entirely without competition, both in his ability as a musician and his hold upon the public. The power of his sonorous tone has never been equaled. When . . . Bolden played in the Pecan grove over in Gretna, he could be heard across the river throughout uptown New Orleans. . . . Before the Spanish-American War, Bolden had already played himself into the hearts of the uptown Negroes. By the turn of the century his following was so large that his band could not fill all the engagements. Soon 'Kid' Bolden became 'King' Bolden.

"When he wasn't playing out at picnics (or parades) during the day, Buddy could probably be found blowing his horn at . . . an open-air dance pavilion. At night, he might work at any of a dozen places, at private parties, although his music was too 'barrel-house' for the most refined tastes. The nature of this music may be inferred from Herbert Asbury's description of these taverns in his book, *The French Quarter*:

"As its name implies, the barrel-house was strictly a drinking place, and no lower guzzle-shop was ever operated in the United States. It usually occupied a long, narrow room, with a row of racked barrels on one side, and on the other a table on which were a large number of heavy glass tumblers, or a sort of bin filled with earthenware mugs. For five cents a customer was permitted to fill a mug or tumbler at the spigot of any of the barrels, but if he failed to refill almost immediately he was promptly ejected. If he drank until his capacity was reached, he was dragged into the alley, or in some places, into a back room. In either event, he was robbed, and if he was unlucky enough to land in the alley, sneak thieves usually stripped him of his clothing as well as of the few coins which he might have in his pocket . . ."

"From barrel-houses and honky-tonks came many of the descriptive words which were applied to the music played in them; such as 'gully-low,' meaning as its name implies, low as a ditch or 'gully,' hence 'low-down', and 'gut-bucket', referring originally to the bucket which caught drippings, or 'gutterings' from the barrels, later to the unrestrained brand of music that was played by small bands in the dives.

RECORD No. 5. *The Gutbucket Blues*, played by Louis Armstrong and his Hot Five.

A record made in 1925, will give some idea of barrel-house style, as well as introducing one of the classic New Orleans instrumentations: cornet or trumpet, trombone, clarinet, piano, and banjo. Of these instrumentations, so ideal for improvisational work, more will be said later.

"More often Bolden played at one of the dance halls in the Negro district, such as Perseverance Hall downtown . . . or Tin Type Hall, uptown. . . . In the daytime, Tin Type Hall was used as a sort of morgue, for here the hustlers and roustabouts were always laid out when they were killed. At night, however, the Tin Type trembled with life and activity, especially when Bolden was 'socking it out.' The 'high-class' or 'dicty' people didn't go to such low-down affairs as the Tin Type dances. At about twelve o'clock when the ball was getting right, the more respectable Negroes who did attend went home. Then Bolden played a number call 'Don't Go 'way Nobody,' and the dancing got rough. When the orchestra settled down to the slow blues, the music was mean and dirty, as Tin Type roared full blast.

"The blues were played much slower than today and the orchestra would really 'moan it out.'"

A good idea of the blues as they must have been played by Bolden and his band is to be heard on the traditional Storyville Blues as played by the celebrated cornetist Bunk Johnson, the successor to Bolden, now in his sixties. This record, made only last year as part of a group, represents the climax to a search for Johnson, who had dropped out of sight, and his subsequent discovery in a small Louisiana town. But let Bunk's record speak for itself, or rather sing the blues for you as only river-mouth Negroes can sing them.

RECORD No. 6. *Storyville Blues*, Bunk Johnson and his Original Superior Band.

This is the classical seven-piece New Orleans instrumentation: trumpet, clari-

net, trombone, banjo, bass, piano and drums. It should be observed, however, regarding both this record and the Armstrong 'Gut Bucket Blues' record played previously, that the early New Orleans bands did not include piano, as the bands moved around from location to location as well as playing in parades and funerals. The violin seems to have been in the bands instead and it is difficult to see how it fitted in, in view of Jelly-Roll Morton's observation that "the violin was never known to play illegitimately even in New Orleans."* If Morton is correct it must fortunately have been pretty well drowned out in the ensemble, and the inclusion of the instrument at all may have been a concession to the French tradition in New Orleans, a holdover from the square dance, quadrille playing days, and also due no doubt to the fact that many trained violinists were available. But, an anachronism in a jazz band, its dropping out was inevitable.

A few more illustrations will help to make the New Orleans picture as complete as it can be made in far too short a time. New Orleans has for a long time been known as a brass band town. During carnival time there would be at least one parade a day for the week preceding Mardi Gras and on the final day there would be five or six. In each parade would be as many as fourteen bands. Six weeks of dancing and a final week of pageantry topped off the carnival.

The brass band not only influenced Jazz band instrumentation (the original Jazz instrumentation is substantially that of the brass band) but good Jazz has always kept a clean brassy sound, what musicians call a "good blowing sound." Also the natural volume of each instrument is used, not changed and controlled as in classical music, each instrument in this way finding its natural place in the ensemble. Thus the trumpet or cornet in its low or middle range having less volume tends to stand out less from ensemble than when playing in high register where its volume or, at least, its carrying power, is greater. But by taking the melodic lead and playing mainly on the principal beats it is always heard. In the same way the weaker clarinet is heard by playing a mobile counter-melody, by "rounding the corner," that is, playing on the weak beats and filling in with rapid notes and ascending or descending runs. The trombone is apt to accent off beats, to give a propulsive effect to the rhythm with glissandi, and in general to fill in the harmony at the third or fifth with the cornet.

An excellent idea of New Orleans march music can be heard on two records made in New Orleans in 1940 by a famous group of New Orleans Negro veterans, whose ages ranged from 41 to the 70 years of Alphonse Picou. The instrumentation of trumpet, two clarinets, trombone, guitar, bass and drums is a typical one dating back to the 1890's.

RECORD No. 7. *Gettysburg*, by Kid Rena and his Band.

A recorded example of a New Orleans 6/8 time march. Another example is "Didn't He Ramble." This record of Gettysburg is played in straight march style.

RECORD No. 8. *Panama*, by Kid Rena and his Band.

The second record shows a march played in "raggedy" style, that is, jazzed up.

After King Bolden went on his famous rampage during a Labor Day parade and was committed in 1907 to an insane asylum, two cornetists and two bands came into prominence; Freddie Keppard and the Olympia Band, which had been a rival of Bolden, and Willie "Bunk" Johnson and the Eagle Band, which included several members of Bolden's band. At different times the Olympia had in it Picou and "Big Eye" Nelson on clarinets, and Keppard and others from the band formed the nucleus of the Original Creole Band which was the first band of importance to leave New Orleans, starting on vaudeville tour as early as 1911. These tours from 1913 to 1918 took this band throughout the country. Appearing mainly in vaudeville they also played the Winter Garden in New York. In 1916 they turned down an offer to make records only to see, a few months later, the white Original Dixieland Jazz Band from New Orleans accept the offer they had refused, with the resulting records selling in the millions. Through this quirk of fate, Jazz played in the already hybrid white manner was unfortunately to be for years a more powerful influence than the authentic and original Negro music.

"Bunk" Johnson as a boy of 16 had joined "King" Bolden's band. He remained with this band for several years. He was, and is, a remarkable musician. He says of himself that "in his first band the leader always smacked the cornet out of his mouth when he didn't play the right notes, no matter where they were playing." Bunk and the Eagle Band reached their apex around 1914. By this time Jazz music had started to go north along the River, on the riverboats and to Chicago.

The temptation is strong to linger longer in New Orleans than our time will permit. After all, although Jazz music probably originated and developed fairly generally throughout the South, New Orleans very early became the center and the development there carried it very early to a stage where it would be recognizable today.

"The famous New Orleans style," as Panassie writes, "of which so much has been said, is none other than the original and primitive Jazz music—the style from which all others have sprung."

And every so often to renew its vitality Jazz must—like the mythical figure who received new strength from the touch of the earth—go back to its source.

* It is also said, with equal authority, that "low-down" refers to the blues and means "low-down in spirit," hence depressed.

* Bunk Johnson, to the contrary, says it was played "rough and low-down," no doubt in a somewhat similar style to that of hillbilly fiddlers.

STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ It is interesting in this day and age when architects compare themselves to doctors and lawyers, to read how they were considered over one hundred years ago. In his novel, "Guy Mannering," Sir Walter Scott represents a lawyer as saying: "A Lawyer without history or literature is a mechanic, a mere working mason; if he possesses some knowledge of these, he may venture to call himself an architect."

* * *

A step forward in the relations between the architectural profession and governmental agencies has occurred in the action of the Board of Supervisors of Los Angeles County, of adopting a policy of Architectural competition for the selection of architects for County Buildings in the Los Angeles Civic Center. This was brought about through the work of the Public Buildings Committee representing jointly the Southern Section of the State Association of California Architects and the Southern California Chapter of the American Institute of Architects. This Committee was chair-manned by John C. Austin, F.A.I.A., and included the following members: H. L. Gogerty, Walter R. Hagedohm, William Harrison, S. B. Marsden, Charles Matcham, Sumner Spaulding, Kenneth Wing, and Adrian Wilson.

This work is to be part of the Postwar plans which are to be developed so that the long needed courts for the county will be ready for construction immediately the emergency passes and the building materials are available. In this manner the plans will be completed as soon as possible during the war, and actual work will be available on the construction after the war. It is a step that governmental agencies all over the country could well emulate—it is practical postwar planning. The Board of Supervisors of Los Angeles County are to be congratulated on their vision and action.

It also behooves architects in other communities to approach their governing bodies with concrete plans for the future development of NECESSARY projects along the same lines. In order to present the matter properly it is necessary to work out a practical, usable plan. When this is done with unified effort results can be accomplished.

* * *

With classes starting in Santa Barbara, Fullerton, Anaheim, Santa Ana, and in the high schools and junior colleges of Los Angeles, the Home Planning Institute idea is really getting underway. The interest of the public in this work bodes well for the future of the country.

* * *

One of the major questions to which little consideration has been given in talk of Postwar Planning, is "What will the boys returning from the wars want?"

What kind of homes will they expect to build?

What kind of communities do they wish to return to?

Toward what goals will their energy direct itself?

We all know their first thoughts outside of winning the war will be toward getting home and setting up housekeeping for themselves, to re-establish the broken threads of their lives. To get back to normal living again. But certainly they should have some voice in the matter as to what kind of living they wish to find when they return. It is therefore essential that we obtain from them an expression of their desires, their feelings in this all important matter.

* * *

One of the greatest problems of the San Francisco Bay area during the past few years, was the adequate housing of workers pouring into the war industries. One of the major factors contributing to the successful completion of the facilities provided in record time was the ability of the architectural profession to complete plans for the various Housing Authorities in an amazingly short time.

That many of these buildings are merely shelters to house the workers for the duration is indicated by the construction. For that reason the use of standard units was necessary, and this again is reflected in the design of these units. It is hoped that on all the temporary housing throughout the State the Federal Authorities will remember that they are temporary and will see that they are removed when the housing shortage is over. They should not only be removed, but dismantled, and not sold to realty developers for use in constructing the slums of tomorrow. Housing is well enough for temporary measures, but the future of our California communities should be founded upon well constructed homes in a properly planned community development.

* * *

OFFICIAL BULLETIN

The time again approaches when through our democratic processes we elect our servants in the various branches of government. During periods such as we are now passing through it is more than ever necessary for every citizen to use his franchise—to cast his vote—and to cast that vote intelligently. There will be the usual castigating the opposition, bitter denunciation and the customary invectives hurled. But through all this smoke screen the average citizen must see the real issue and support the right accordingly. In order to understand the issue he must study the situation, become acquainted with the persons running for office in his community, study their background—what they REALLY represent—and then use his best judgment. Vote intelligently—but at any rate VOTE!

OFFICIAL building industry directory

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor. Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

AIR CONDITIONING

Air Conditioning Co. of Southern California, 1003 Santa Fe Ave., Los Angeles, Trinity 8011—Heating, cooling, equipment distributors.

Baker Ice Machine Co., Inc., 351 S. Anderson, Los Angeles, Angelus 4275—Air conditioning and refrigeration, engineers and contractors.

Gay Engineering Corp. of California, 2730 E. 11th St., Los Angeles, Angelus 1-1141—Air conditioning and refrigeration.

General Air Conditioning and Heating Company, 1126 Howard Street, San Francisco 3, Calif., Market 7515 and 3959 Piedmont Ave., Oakland 11, Calif., Humboldt 2711. Distributors General Electric commercial Refrigeration equipment. Sizes, styles and plate line of Heating, Air Conditioning and Com- pletes to meet any and all requirements.

ARTISTS' SUPPLIES

Michael's Artists Supplies, 6553 Sunset Blvd. (Granit 4330 and Hillside 0450) and 1465 N. Vine St. (Gladstone 9044), Los Angeles—Artists' materials and picture framing; low prices and high quality—12 years in Hollywood.

ASPHALT

Asphalt Products Co., 112 W. Jefferson Blvd., Los Angeles, Prospect 5441—Roofing supplies, felts, asphalt, coatings, insulation, shingles.

AWNINGS

Bay City Awning and Tent Co., 4759 E. 14th St., Oakland, Kellogg 2-8066 (also Berkeley and Hayward)—Awnings, hammocks, decks, everything in canvas, truck covers; estimates given.

Clausen, Peer B., 1118 W. 68th St., Los Angeles, Pleasant 1-3444—Awnings; canvas, plastic, metal; mildewproof, fireproof, waterproof tarpaulins, covers, bags, porch furniture; new and reconditioned; free estimates.

Highgrade Awning Co., 331 E. 4th St., Los Angeles 13, Vanduyke 1879—Awnings, canopies, garden furniture, etc.; established 1920; citywide service; estimates without obligation.

Hoegge & Sons, Inc., A., 745 Merchant St., Los Angeles, Trinity 5685 (Beverly Hills and West Los Angeles call operator for Zenith 5685)—Awnings for windows, porches and stores; canopies, garden furniture, umbrellas; mildewproof, fireproof, waterproof; 50 years in Los Angeles.

Lernberg, G. A., 417 23rd St., Oakland 12, Templebar 5420—Awnings, canvas goods, canvas decks.

Miller Co., Lee, 715 W. Redondo Beach Blvd., Gardena, Thornwall 3187—Adjustable metal awnings, inside crank controlled.

Pacific Awning Co., 7420 Sunset Blvd., Los Angeles, Granite 5777—Awnings; garden furniture, refinished and recovered.

BLUE PRINTING

Beverly Hills Blue Print Co., 324 N. Camden Drive, Beverly Hills, Crestwood 1-8117—Fast blue printing. California Blue Print & Map Co., 610 S. Broadway, Los Angeles 14, Trinity 6081—Blue printing. Dieterich-Post Co. of Los Angeles, 812 Spring St., Los Angeles, Trinity 0863—Drafting room equipment. Ozalid Products Division of General Aniline & Film Corp., 1224 S. Hope St., Los Angeles 15, Prospect 7321—Factory branch.

Service Blueprint, 215 E. Regent St., Inglewood, Orchard 7-0525—Blueprint and photo-copy service to Torrance, Hawthorne, Inglewood and Southwest Los Angeles.

20th Century Blueprint Co., 344 Bush, San Francisco, Douglas 5975. Complete Blueprint and Photo-stat Service. Motorcycle pick-up and delivery.

BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

Remillard-Dandini Co., 633 Bryant, San Francisco—Brick and masonry products.

BUILDING MATERIALS

Accepted Materials Co., 9151 Exposition Drive, Los Angeles, Ashley 4-2137—Cornell Wallboards; first quality; mill-primed, triple-sized; the beauty surface for walls, ceilings and industrial uses. Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

Remillard-Dandini Co., 569 Third St., Oakland 7, Templebar 8133—Manufacturers of common bricks, paving brick, Roman adobe.

George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Uppon Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celotex-Siding, Caulking Compounds and Adhesives.

CARPENTERS

Bay Construction Co., 508 16th St., Oakland 12; Glencourt 4880 and Andover 4820—General contractors; building and remodeling; painting, roofing, concrete work reasonable; insured workers, men.

Bohlen's Logan Street Carpenter Shop, 1156 N. Logan Ave., Los Angeles, Mutual 5525—Building, remodeling; homes, store fronts; cabinet work; dry rot and termites exterminated; 30 years in Los Angeles; reliable and competent workers.

Twelve-A's Alteration & Repair Co., 3417 W. 1st St., Los Angeles 4, Drexel 6104 (also York 1221 and Normandy 6666)—Carpenter work; repairing of all types; home and building repairs; dry rot, screens, glass; very reasonable prices; citywide service.

CARPETS

Columbia Carpet & Linoleum Co., 6063 Supnet Blvd., Los Angeles, Hillside 7228—Carpets; most reasonable prices; for apartments, offices, hotels, residences; sales, sewing, repairing, cleaning, laying; expert workmen; Armstrong linoleum and asphalt tile; guaranteed satisfaction.

Washington Carpet Co., 1744 W. Washington Blvd., Los Angeles, Republic 4151—The oldest exclusive carpet establishment in Los Angeles; rugs, carpets; broadlooms, linoleum; estimates on request with no obligation.

CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

CONCRETE—PRECAST

Mortareless Masonry Corp., 2623 Riverside Drive, Los Angeles, Normandy 2-3191—Interlocking concrete blocks for homes, patio walls, store buildings; also complete line of mortar blocks; calls for free estimates.

Wailles-Bageman Co., 2100 E. 27th St., Los Angeles, Jefferson 5281—Concrete products prefabricated, reinforced; joists, beams, slabs, stairs, sills, piling and miscellaneous products manufactured and installed.

DOORS

Atlas Garage Door Co., 4224 W. Pico Blvd., Los Angeles 6, Wyoming 782—Remodeling, repairing, garage doors, manufacturers of overhead door hardware.

Byrne Doors, Inc., 1818 Russ Bldg., San Francisco 4, Yukon 1811; Doors for hangars and large openings.

Ferguson Door Co., 814 East 29th St., Los Angeles, Adams 4351—Large doors for hangars and industrial plants, vertical lift, sectional overhead, side sliding, wood or steel. Small doors for warehouse, markets, etc.

DOORS—FIREPROOF

California Fireproof Door Co., 1923 S. Los Angeles St., Los Angeles, Prospect 3333—Fire doors.

H. J. Krueper Co., 535 S. Clarence St., Los Angeles, Angelus 8204—Hollow metal doors, metal partitions. Probert Mfg. Co., 2239 Oros, Los Angeles, Capital 4194—Metal covered doors, hollow metal doors, kalamein doors, fire doors, freight elevator doors.

ELECTRICAL CONTRACTING

A-1 Electric Co., 5148 Venice Blvd., Los Angeles, Whitney 2342—Electrical contractors.

Challenge Electric Co., 843 W. 104th Pl., Los Angeles 44, Pleasant 0220—Electrical contractors, wiring.

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.

Fish Electric Co., 501 1/2 N. Robertson Blvd., Los Angeles, Crestview 6-2913—Remodeling, alterations, complete electrical service. Bradshaw 2-1022.

Johnston Electric Co., 1673 N. Western Ave., Los Angeles, Hempstead 2548—Light and power, installations, remodeling.

Mallasch Electric Co., 625 N. La Brea Ave., Los Angeles 36, Whitney 0903—Industrial, electrical service, power and light wiring, installations, maintenance and repairs, experienced and bonded electricians.

Norberg Electrical Service, 973 S. Western Ave., Los Angeles, Parkway 3795—Repairing, alterations, maintenance.

Reed Electric Co., R. A., 5503 S. Boyle Ave., Vernon, Jefferson 2284—Industrial power serve, wiring, installation, motor repairing and rewinding.

ELECTRICAL MANUFACTURERS

Arrow-Hart & Hegeman Electric Co., The, 405-407 E. 3rd St., Los Angeles, Michigan 8084—Electrical equipment.

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

ELECTRICAL SUPPLIES

Electric Corp., 110 N. Alameda, Los Angeles, Madison 2451—Wholesale electrical supplies and appliances, nationally advertised brands, 33 years in Los Angeles.

Hill Electric Co., 2600 S. San Pedro, Los Angeles, Adams 7111—Power and illumination, floodlighting, motor repairs and rewinding, factory representatives, sales and service.

Leo J. Meyberg Co., Inc., 2027 S. Figueroa St., Los Angeles, Prospect 6011—Electric supplies, radio and electronic supplies, commercial sound.

Harold E. Trent Co., 415 Wall, Los Angeles 13, Michigan 3651—Electrically heated industrial products, electric furnaces, ovens, kettles, heating elements and units, hot plates, laboratory apparatus.

Taylor Wholesale Electric Co., 119 E. Regent, Inglewood, Oregon 8-1300—Industrial and Building Supplies, Fluorescent Fixtures and Lamps.

Smallcomb Electric Co., 1120 S. Main St., Los Angeles 15, Prospect 4231—Fans, blowers and coolers, wholesale and retail; we buy, sell, rent, repair, exchange.

ELEVATORS—FREIGHT AND PASSENGER

Inclinator Co. of California, 616 S. Anderson, Los Angeles, Angelus 6127—Elevators for the home.

King Machine & Mfg. Co., 1171 E. 32nd, Los Angeles 11, Adams 8158—Shepard Elevators and Home Lifts, freight and passenger, invalid elevators.

ENAMELING

Ace Enameling So., 752 E. Pico Blvd., Los Angeles 21, Prospect 8776—Baked enamel finishes, new and modern equipment to handle your work. Free estimates; no obligation; free pickup and delivery.

Antique Spray Shop, 111 E. 31st, Los Angeles, Adams 3449—Baked enamel, lacquer finishing equipped to handle production specializing in art metal and wrinkle finishes.

Los Angeles Parkerizing Co., 8205 S. Alameda 1, Los Angeles, Kimball 5373 and Lucas 3310—Parkerizing, bonderizing, parco lubrizing, enameling, specialists in corrosion problems.

Shelmack Baked Enamel Co., 1918 E. 7th St., Los Angeles 21, TR. 1185—Aircraft, technical precision work, enameling, lacquering, anodizing, electro cadmium and zinc, plating to government specifications.

U. S. Porcelain Enamel Co., 4635 E. 52d Drive, Los Angeles 22, Kimball 5104—Serving manufacturers on your porcelain enameling problems; one of the most modern plants in the west; 80-foot continuous furnace.

ENGINEERS—CONSULTING

Construction & Engineering Personnel Agency, 714 W. Olympic Blvd., Los Angeles, Prospect 0208—Supplying qualified help for construction and engineering companies.

Hunt, Robert W. Co., 251 Kearny, San Francisco—Engineers, inspection, tests, consultation, schools and other structures are built as designed when construction materials are inspected at point of manufacture and during erection.

EXCAVATING

Harris, J. Henry, 2657 Ninth St., Berkeley, Berkeley 2781. General Excavating. Power shovel and tractor work by day or contract.

FENCES

Anchor Post Fence Co. of Californias 616 S. Anderson, Los Angeles 23, Angelus 1-428—Chain link wire, ornamental iron and rustic cedar fences for residences, estates, playgrounds, schools, golf clubs, industrial plants, tennis courts, etc. Another service includes erection.

Cyclone Fence Division, 5532 San Fernando Road, Glendale 5, Chapman 5-2635—Wire and iron fence, also wire work, metal conveyor belts, accurate estimates, materials only or completely erected.

FLOORING CONTRACTORS

Diatto Co., 1119 N. Detroit, Los Angeles 46, Hollywood 3511—Composition flooring, mastic and Duralite Products Co., 158 W. Avenue 26, Los Angeles.

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

Hines Hardwood Floors, Marvin 1239 1/2 Dewey Ave., Los Angeles, Fitzroy 9921—Refinishing, bleaching, waxing, polishing, new floors laid.

FLOOR MACHINES

Holt Manufacturing Co., 255 12th, Oakland 7, Glen-court 2562—Sanding, Polishing, Steel Wooling, Nailing Machines, all sizes sold, rented, repaired. Sandpaper, Finishes, Spare Parts and Supplies for all makes of machines.

FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

GENERAL CONTRACTORS

Brunzell Construction Co., 14715 La Salle St., Gardena, Menlo 4-1360—General contractors.

Cameron & Tarnutzer, 450 N. Camden Dr., Beverly Hills, Crestview 6-5335—General contractors.

Central Building Co., Central Realty Co., 804 Lowe's State Bldg., Los Angeles, Vandike 1212—Construction, financing.

Clinton Construction Co., 923 Folsom, San Francisco, Sutter 3440—General contractors.

Davies & Keusder, 118 1/2 N. Larchmont Blvd., Los Angeles, Gladstone 7121—General contractors.

DeCamp-Hudson Co., Ltd., 1277 W. 24th St., Los Angeles, Richmond 0273—Engineers, contractors. California Construction Co., 1918 Prince, Berkeley, service; building, remodeling, repairing, painting, roofing, plumbing.

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181—General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Hunt-ington Park, Jefferson 4161—Builders of industrial buildings.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angelus 6141—Builders.

GLUE

Adhesive Products Co., 430 Main, San Francisco.

I. F. Laucks, Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

HARDWARE

Acme Hardware Co., 150 S. La Brea Ave., Los Angeles, Webster 9121—Builders' hardware.

Builders Hardware & Supply Co., 441 E. 3rd St., Los Angeles, Mutual 2304.

HEATING

Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1932 and 1-1911—Oil heaters now, gas heaters for tomorrow.

Morin, Luke O., 832 W. 5th St., Los Angeles 13, Mutual 5983-6306—Heaters, furnaces (duals and walls) for gas or oil; also coal and wood ranges for gas or oil; also coal and wood water heaters for gas or oil; evaporative coolers; refrigerators.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army Navy "E" for war work; now preparing for postwar period.

INCINERATORS

Incinerator Engineering Company, 2008 Franklin St., Oakland, Higate 7521—Incinerators and destructors designed and built for every purpose, residential, industrial and municipal, grates, doors, firebrick construction.

INSULATION

Mundet Cork Corp., 1850 N. Main St., Los Angeles, Capitol 1-6121—Complete insulation service.

Redwood Fibre Products Co., Inc., 1872 W. Washington Blvd., Los Angeles 7, Republic 2-1030—Bark wool insulation.

Western Asbestos Co., San Francisco and Sacramento—Insulation for pipe, boilers and refrigeration; packing and friction materials; refractory cements; corrugated asbestos roofing and siding; acoustical materials.

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LATH

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plaster, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

LINOLEUM CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

LUMBER

Arcata Redwood Co., 5410 Wilshire Blvd., Los Angeles, Webster 7828.

Associated Lumber & Materials, Inc., 11214 Exposition Blvd., Los Angeles, Bradshaw 2-4284, Arizona 3-5106.

Brush Industrial Lumber Co., 5901 S. Central Ave., Los Angeles, Century 2-0188.

Burns Lumber Co., 170 S. Beverly Dr., Beverly Hills, Bradshaw 2-3388.

California Builders Supply Co., 700 6th Ave., Oakland, Higate 6016—Sash, doors, millwork, panels, wall board.

Christenson Lumber Co., Evans Ave. and Quint St., San Francisco, Valencia 5832.

Fox-Woodsum Lumber Co., 714 E. California Ave., Glendale, Citrus 3-1121, Chapman 5-1295.

Garnerton & Green Lumber Co., 1800 Army St., San Francisco, Atwater 1300.

Golden State Lumber Co., 2436 Santa Monica Blvd., Santa Monica, Santa Monica 5-3275, Ashley 4-2513.

H & H Lumber Co., 11,210 S. Vermont Ave., Los Angeles, Thornwall 5525.

Herzog Lumber & Door Co., 1660 E. Manchester Blvd., Los Angeles, Lafayette 0976.

Hobbs Wall Lumber Co., 405 Montgomery St., San Francisco 4, Garfield 7752.

Hogan Lumber Co., Second at Alice, Oakland, Glen-court 6861—Wholesale and retail lumber, millwork, sash and doors.

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

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Hickman & Ritter, 2411 Charnwood Ave., Los Angeles, Capitol 1-6117—Plumbing and heating contractors. Johnston & Asher, 1319 S. Los Angeles St., Los Angeles, Richmond 6369—Plumbing, heating contractors.

Munger & Munger, 174 E. Union St., Pasadena, Sycamore 6-2661—Plumbing, heating, venting.

Pangborn Plumbing Co., 5717 S. Broadway, Los Angeles, Pleasant 2-4167—Plumbing and heating contractors.

Picard Inc., W. H., 4166 Broadway, Oakland 11, Olympic 9208—Plumbing, heating, repairs, modernizing.

Ross Plumbing Co., 314 N. Crescent Heights Blvd., Los Angeles, York 5118—Plumbing and heating.

Waterman Plumbing Co., 8920 Melrose Ave., Los Angeles, Oxford 5880, Bradshaw 2-2751.

Wilmer Plumbing Supply Co., Inc., 5812 W. Pico Blvd., Los Angeles, York 8178-9—Plumbing and heating contractors.

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Wilmer Plumbing Supply Co., Inc., 58



NOW'S THE TIME TO DRIVE FOR WAR BOND SALES

AS YOU NEVER DROVE BEFORE!

Many a soldier owes his life to a commander who drove him to the utmost in battle—*never let him slacken for a single fatal instant!* And after the war, many a worker will owe his economic safety to a leader who drove him continuously for higher Pay-Roll allotments for the purchase of War Bonds!

Despite higher taxes and prices, the average worker still has more money than ever before—particularly on the basis of the *family* income. With others in the family earning, too, just let the worker 'figure it out for himself', and he usually will realize that *now* he can

put more into War Bonds than he has been doing.

That's why the Treasury Department has set new quotas for the current Pay-Roll Allotment Drive—*quotas running about 50% above former figures.* These quotas are designed to reach the *new* money that's coming into the family income. Coming from millions of new workers . . . from women who never worked before . . . from millions who never before earned anything like what they are getting today!

The current War Bond effort is built around the *family* unit, and the Treasury Department now urges you to or-

ganize your War Bond *thinking*—and your War Bond *selling*—on the basis of your employees' *family* incomes. For details, get in touch with your local War Finance Committee which will supply you with all necessary material for the proper presentation of the new plan to your workers through your labor-management committees.

Today about 30,000,000 wage earners, in 175,000 plants, are buying War Bonds at the rate of nearly half a billion dollars a month. Great as this sum is, *it is not enough!* So turn-to today! Get this new *family income plan* working!



YOU'VE DONE YOUR BIT—NOW DO YOUR BEST

rugs are accents



Rugs are accents—the "under tone" in smart rooms. With carefully selected color and texture they lend your rooms the beauty and feeling of warmth and comfort and well-being so much desired in the livable homes of today—and tomorrow. You can have Rugs by Klearflax in almost any color-texture combination you desire. See them—there is a Los Angeles showroom at 812 W. Eighth.

SEE YOUR DECORATOR OR WRITE:
KLEARFLAX • DULUTH